Sleep, Watch, and Extended Cognition

in Spenserian Epic and Shakespearean Drama /

Slaap, wake en gesitueerde cognitie in de epiek van Spenser

en het toneelwerk van Shakespeare

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By

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Acknowledgement of country

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Statement of the contribution of others

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing it has been acknowledged. I affirm that this thesis has not been submitted for any degree or other purposes.

The contributions of others to the production of this thesis are summarised below.

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A note on editions and citations

Citations for all Shakespearean plays are taken from the Arden Shakespeare Third Series. Any alternative editions are cited in the footnotes.

Citations for Edmund Spenser's *The Faerie Queene* originate from A. C. Hamilton, Hiroshi Yamashita, Toshiyuki Suzuki, and Shohachi Fukuda's Routledge second edition of the poem.

Biblical citations are taken from the King James Version.

Citations for all primary source texts are derived from scanned or transcribed copies of the originals texts provided on Early English Book Online (EEBO). Early modern spelling of these texts has been retained, with the exception of ſ which has been modernised to s for ease of reading.

Abstract

Sleeping bodies make frequent appearances in early modern English literature, including in Edmund Spenser's *The Faerie Queene* and in the dramatic works of Shakespeare. Despite the pervasiveness with which sleepers appear in the literature, the topic has received scant critical attention. This dearth of critical work highlights the problem that sleeping bodies pose for literary critics. Without movement, a voice, or dreams, little remains for critics to read other than what scholar David Roberts calls a "disconcerting void." An examination of sleep theory in the period reveals that sleep was regarded as a contradictory act. Sleepers were inaccessible in that they were isolated from the external world due to sensory restriction. But early modern bodies, including sleeping ones, were porous entities. The act of sleep relies on continuous interaction between the body and the external world. Clark and Chalmers's theory of extended mind positions the relationship between the body and world as similarly permeable. They propose a model of cognition wherein an individual can couple with agents external to the body in order to supplement biological cognitive capacities. In this model cognition occurs within and beyond corporeal bounds. Considering the contradictory nature of sleep, this thesis examines the sleeping body in Spenser and Shakespeare using the theory of extended mind. This thesis argues that sleepers form extended cognitive systems in order to supplement their biological attentional capacities that are inhibited during sleep. In examining sleep from an extended mind perspective, this thesis moves past the 'problem' that sleeping bodies pose and provides a novel way to access and read the sleeper. In doing so, this thesis challenges the assumption of sleeping women as absent and passive and considers the complex social dynamics that surround their sleep, explores the structure and location of sovereignty, and grapples with issues of consent and coercion in the face of unequal power.

Abstract

In de vroegmoderne Engelse literatuur komen met regelmaat slapende figuren voor, zoals in Edmund Spensers *The Faerie Queene* en het toneelwerk van Shakespeare. Hoewel slapers veel voorkomen in de literatuur is er door critici weinig aandacht aan besteed. Die geringe aandacht illustreert perfect het probleem voor de literatuurcriticus. Zonder beweging, een stem, of dromen kan een criticus weinig meer lezen dan wat David Roberts een "ongemakkelijke leegte" noemt. Uit onderzoek van slaaptheorie uit die tijd blijkt dat slaap werd beschouwd als een tegenstrijdig fenomeen. Slapers waren ontoegankelijk in de zin dat ze door zintuigelijke beperkingen afgesloten waren van de buitenwereld. Maar het vroegmoderne lichaam, ook dat van de slaper, was poreus. De slaap zelf bestaat bij de gratie van een voortdurende interactie tussen het lichaam en de buitenwereld. Clark and Chalmers zien in hun theorie van de gesitueerde geest de relatie tussen het lichaam en de wereld als net zo permeabel. Zij poneren een cognitiemodel waarin een individu kan paren met agenten buiten het lichaam om biologische cognitieve mogelijkheden aan te vullen. In dit model bestaat cognitie binnen en buiten de grenzen van het lichaam. In het licht van deze tegenstrijdige aard van de slaap wordt in dit proefschrift het slapend lichaam in Spenser en Shakespeare onderzocht aan de hand van de theorie van de gesitueerde geest. In dit proefschrift wordt gesteld dat slapers uitgebreide cognitieve systemen vormen ter aanvulling van hun biologisch aandachtsvermogen, dat tijdens de slaap geremd wordt. Door slaap te onderzoeken vanuit het perspectief van een gesitueerde geest probeert dit proefschrift het 'probleem' van het slapend lichaam te passeren en zo op een nieuwe manier de slaper te benaderen en lezen. Hierdoor wordt in dit proefschrift het beeld van de slapende vrouw als afwezig en passief ter discussie gesteld. Ook wordt de complexe sociale dynamiek besproken rondom hun slaap, en de structuur en plaats van soevereiniteit behandeld. Ten slotte gaan we in op zaken rondom instemming en dwang in het licht van ongelijke macht.

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1   Introduction

Sleep is a biological necessity; an "overriding imperative to which we all succumb, happily or otherwise."[1] While debates continue as to the purpose, practice, and optimal conditions of sleep, the influence that sleep can have on health and wellbeing makes clear its essentiality in our lives.[2] Put simply, as we currently understand it, sleep supports the function of all of our physiological

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[1] Simon J Williams, "The Sociological Significance of Sleep: Progress, Problems and Prospects," *Sociology Compass* 2, no. 2 (2008): 640.

[2] As noted by Sarah Blunden and Barbara Galland, "The Complexities of Defining Optimal Sleep: Empirical and Theoretical Considerations with a Special Emphasis on Children," *Sleep Medicine Reviews* 18, no. 5 (2014): 371-378.; and Lisa Anne Matricciani et al., "Never Enough Sleep: A Brief History of Sleep Recommendations for Children," *Pediatrics* 129, no. 3 (2012): 548-556. A reduction in sleep results in a multitude of negative effects on health and wellbeing including the function of motor skills, cognitive abilities (such as concentration), mood, metabolism, hormone regulation, immunity, and mental health. The research on these effects is extensive, but for examples of these effects in children, adolescents, and adults see: Siobhan Banks and David F Dinges, "Behavioral and Physiological Consequences of Sleep Restriction," *Journal of Clinical Sleep Medicine* 3, no. 5 (2007): https://doi.org/10.5664/jcsm.26918.; Sarah L Blunden and Dean W Beebe, "The Contribution of Intermittent Hypoxia, Sleep Debt and Sleep Disruption to Daytime Performance Deficits in Children: Consideration of Respiratory and Non-respiratory Sleep Disorders," *Sleep Medicine Reviews* 10, no. 2 (2006): 109-118.; James N Cousins et al., "A Split Sleep Schedule Rescues Short-term Topographical Memory after Multiple Nights of Sleep Restriction," *Sleep* 42, no. 4 (2019): https://doi.org/10.1093/sleep/zsz018.; James N Cousins, Karen Sasmita, and Michael WL Chee, "Memory Encoding is Impaired after Multiple Nights of Partial Sleep Restriction," *Journal of Sleep Research* 27, no. 1 (2018): 138-145.; Ronald E Dahl, "The Impact of Inadequate Sleep on Children's Daytime Cognitive Function" (paper presented at the Seminars in Pediatric Neurology, 1996).; Jillian Dorrian and David F Dinges, "Sleep Deprivation and its Effects on Cognitive Performance," *Encyclopedia of Sleep Medicine*, ed. Teofilo Lee-Chiong (Hoboken: John Wiley and Sons, 2005), 139-161.; Gahan Fallone et al., "Effects of Acute Sleep Restriction on Behavior, Sustained Attention, and Response Inhibition in Children," *Perceptual and Motor Skills* 93, no. 1 (2001): 213-229.; Brice Faraut et al., "Immune, Inflammatory and Cardiovascular Consequences of Sleep Restriction and Recovery," *Sleep Medicine Reviews* 16, no. 2 (2012): 137-149.; Kristen L Knutson et al., "Trends in the Prevalence of Short Sleepers in the USA: 1975–2006," *Sleep* 33, no. 1 (2010): 37-45.; Cassandra J Lowe, Adrian Safati, and Peter A Hall, "The Neurocognitive Consequences of Sleep Restriction: A Meta-Analytic Review," *Neuroscience & Biobehavioral Reviews* 80 (2017): 586-604.

and cognitive systems, without which our bodies and minds begin to degrade.[3] Sleep is not only

a utilitarian necessity for the proper functioning of our bodies but one that is intertwined with

social mores, historical contexts, and cultural norms.[4] Health promotion experts and the medical

community recommend sleep as a preventative and protective activity for health as well as part

of health care recovery plans. Sleep is also economically valuable, and by 2025 the sleep aid

market is estimated to reach a value of approximately USD$114 billion.[5] We track our sleep on

smart watches, we implement rituals to help us sleep better and longer, and we consume content

about sleep in magazines, on television, and in movies. When we sleep, where we sleep, and how

we sleep is a central concern of the twenty-first century.

This centrality of sleep to contemporary life is a preoccupation that is shared with early

modern England. In the second half of the sixteenth century sleep was a frequently explored

topic. As Karl Dannenfeldt notes, there was a "considerable literature of the Renaissance

devoted to the maintenance of health," of which sleep was an important aspect.[6] English

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[3] The importance of sleep is such that in Australia the Federal Government recently undertook an inquiry into sleep
health awareness with the aim of developing a broad picture of the consequences of inadequate sleep across a
number of variables, including its social and economic costs. See Parliament of the Commonwealth of Australia,
Bedtime Reading: Inquiry into Sleep Health Awareness in Australia,
(https://parlinfo.aph.gov.au/parlInfo/download/committees/reportrep/024220/toc_pdf/BedtimeReading.pdf;fil
eType=application%2Fpdf: Commonwealth of Australia, 2019).

[4] For instance, sleep forms part of our social, linguistic scripts, for example when it operates as a shorthand to
express concern about another's wellbeing. Sleep has traditionally served as a signifier for morality, with early risers
being viewed as industrious and in possession of moral goodness, while sleeping in is seen as a slothful indulgence
that indicates moral wanting. See for example the common rhyme: "Early to bed and early to rise, Makes a man,
healthy and wealthy and wise." Within the workplace, depriving oneself of sleep in order to work more is
frequently seen as a positive attribute as noted in Williams, "Sociological Significance," 645.

[5] BCC Research, *Sleep Aids: Technologies and Global Markets* (https://www.bccresearch.com/market-
research/healthcare/sleep-aids-techs-markets-report.html: BCC Publishing, 2021).; Infinium Global Research,
*Global Sleep Aids Market: Consumer Behavior Analysis by Countries, Buying Pattern Analysis, Demographics, Trends Analysis,
Survey Findings and Results, Leading Companies and Their Market Strategies*
(https://www.infiniumglobalresearch.com/survey-reports/global-sleep-aids-market, 2020).

[6] Karl Dannenfeldt, "Sleep: Theory and Practice in the Late Renaissance," *Journal of the History of Medicine and Allied
Sciences* 41, no. 4 (1986): 415.

physicians and medical writers such as Andrew Boorde, William Bullein, Thomas Cogan, Tobias

Venner, Humphrey Brooke, and Philip Barrough, as well as herbalist John Gerard, outlined the

parameters of healthy sleep, the use of soporifics, curative remedies for sleep-related illness, and

the physiological process of sleep.[7]

The extensive discussion of sleep in medical writings was also reflected in dramatic and

poetic works of the period. As William Sherman notes, "sleep may strike us as the action farthest

removed from thinking, speaking, writing or indeed acting [and] perhaps the most unpromising

state of all for dramatic representation," but it was nevertheless made frequent use of in early

modern literature.[8] In Shakespeare's dramatic corpus alone "sleep" is used approximately 270

times.[9] The addition of other word forms such as "sleeper", "sleepy", and "sleeps" results in

approximately 180 more instances, and that is without considering other sleep-related terms such

as "slumber" and "rest". Spenser's epic poem *The Faerie Queene* shows a similarly prolific pattern,

with mentions of sleep and related word forms appearing approximately 120 times, or on

average 20 times per book.[10] Once again this count excludes other variant words that Spenser

uses to refer to sleep, including "slumber", "rest", "swound" and "swoon" (approximately 298

occurrences from these alone). A survey of other writers of the period — such as Thomas

Dekker, John Dowlands, Thomas Sackville, Sir Philip Sidney, and Christopher Marlowe —

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[7] Of particular importance to the medical writings on sleep in the sixteenth and early seventeenth centuries were works by Hippocrates, Aristotle, Galen, and Avicenna (also called Ibn Sina). As Roger Ekirch notes, works such as Aristotle's *De Somno et Vigilia* and Avicenna's "On Sleep and the Waking State" were essential sources for the early modern understanding of the cause of sleep. Roger Ekirch, "Sleep Medicine in the Middle Ages and the Renaissance," in *Sleep Medicine*, ed. Sudhansu Chokroverty and Michel Billiard (New York: Springer, 2015), 63.

[8] William Sherman, "Shakespearean Soliloquy: Sleepy Language and The Tempest," in *Renaissance Transformations: The Making of English Writing, 1500*, ed. Margaret Healy and Thomas Healy (Edinburgh: Edinburgh University Press, 2009), 180.

[9] The numbers for Shakespeare's use of sleep and sleep-related words are generated using the concordance of "Open Source Shakespeare," https://www.opensourceshakespeare.org/, 2003, accessed 12 July 2020.

[10] Numbers for the use of these terms in *The Faerie Queene* were generated at "A Hyper-concordance to the works of Edmund Spenser," http://victorian-studies.net/concordance/spenser/, 2003, accessed 23 October, 2019.

confirms that this centrality of sleep to the early modern English imagination is by no means confined to Spenser and Shakespeare.[11]

In spite of the relevance of sleep to early modern society and literature, there exists only "a very small body of work" on sleep in early modern literary studies — a body of work that remains small 15 years after David Roberts's observation.[12] This small pool of scholarship partly reflects the "awkwardness" that sleep poses for literary scholars trying to interpret the normally silent and motionless sleeping body.[13] Though this small collection of work could be considered as disjointed, it displays the diverse potential of sleep for early modern literary scholarship. This work has explored the construction of sleep as a danger for the slumbering individual and has

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[11] For other examples see: Thomas Dekker, *The Pleasant Comodie of Patient Grisill As it hath beene Sundrie Times lately plaid by the Right Honorable the Earle of Nottingham (Lord high Admirall) his seruants* [Decamerone. Day 10. Novel 10.] (London, Imprinted [by E. Allde] for Henry Rocket, and are to be solde at the long shop vnder S. Mildreds Church in the Poultry, 1603) — specifically, the lullaby called "Golden Slumbers"; John Dowland," song XX "Come Heavy Sleepe" in *The First Booke of Songes or Ayres of Fowre Partes with Tableture for the Lute so made that all the Partes Together, or either of them Seuerally may be Song to the Lute, Orpherian or Viol de Gambo. Composed by Iohn Dowland Lutenist and Batcheler of Musicke in both the Vniversities. Also an Inuention by the sayd Author for two to Playe vpon one Lute* [Songs or ayres, 1st book] (London, Printed by Peter Short, dwelling on Bredstreet hill at the sign of the Starre, 1597).; Christopher Marlowe, *The Troublesome Raigne and Lamentable Death of Edward the Second, King of England with the Tragicall Fall of Proud Mortimer: as it was Sundrie Times Publiquely Acted in the Honourable Citie of London, by the Right Honourable the Earle of Pembrooke his seruants. Written by Chri. Marlow Gent* (London, [By R. Robinson] for William Iones dwelling neere Holbourne conduit, at the signe of the Gunne, 1594), 41 — specifically the line "Or whilst one is a sleepe, to take a quill / And blowe a little powder in his eares."; Philip Sir Sidney, *Syr P.S. His Astrophel and Stella Wherein the Excellence of Sweete Poesie is Concluded. To the End of which are Added, Sundry other Rare Sonnets of Diuers Noble Men and Gentlemen* (London, Printed [by John Charlewood] for Thomas Newman, 1591) — especially 39 "Come sleep, O sleep, the certain knot of peace, / The baiting place of wit, the balm of woe, / The poor man's wealth, the prisoner's release, / The indifferent judge between the high and low; / With shield of proof shield me from out the prease / of those fierce darts despair at me doth throw: / O make in me these civil wars to cease; / I will good tribute pay, if thou do so."; Philip Sir Sidney, "XL SLEEP," in *The Golden Treasury of the Best Songs and Lyrical Poems in the English Language: Selected and Arranged with Notes by Francis Turner Palgrave: Revised and enlarged*, Literature Online (London: Macmillan and Co., 1891).

[12] David Roberts, "Sleeping Beauties: Shakespeare, Sleep and the Stage," *The Cambridge Quarterly* 35, no. 3 (2006): 232.

[13] Roberts, "Sleeping Beauties," 232.

examined its role in the ethics of the wider social worlds of plays and poems.[14] Research has

considered sleep as it relates to sovereign rule, as a form of escape from sovereign control, and

as it challenges social stratification with its potential for transformation.[15] Further, the connection

between genre and sleep has also illuminated new understandings of sleep's role in early modern

literary genres.[16] Finally, the body of the sleeper has offered insight into the context of sleep as

death's mimic, and in terms of the (often violative) observation of sleepers.[17] This thesis will

contribute to the small but diverse body of work conducted to date and draw on the rich

foundation that early modern literary scholars of sleep have established. The work on issues of

sovereignty, control, and observation will be of particular relevance to my own slumber-focused

research.

  In examining sleep and the sleeper, I argue that significant attention must also be given

to the idea of *watching* as the corresponding state and act to sleep. Recent work in early modern

literary studies has included watch, as both a state of wakefulness and as an act of observation, in

examinations of sleep. For example, Benjamin Parris explores the paradox of balancing watch

with sleep in *The Faerie Queene*, since "to sleep means to relax one's conscious guard against the

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[14] Rachel M De Smith, "'Awake Thou that Sleepest': Perilous Sleep in Book One of The Faerie Queene" (paper presented at the *Selected Proceedings of the 20th Annual Northern Plains Conference on Early British Literature*, 2012): 52-63; Megan G. Leitch, "'Grete Luste to Slepe': Somatic Ethics and the Sleep of Romance from Sir Gawain and the Green Knight to Shakespeare," *Parergon* 32, no. 1 (2015): 103-128.; Benjamin Parris, "'Watching to Banish Care': Sleep and Insomnia in Book 1 of The Faerie Queene," *Modern Philology* 113, no. 2 (2015): 151-177; Nancy Simpson-Younger, "Watching the Sleeper in Macbeth," *Shakespeare* 12, no. 3 (2016): 260-273.

[15] Michelle M Dowd, "Shakespeare's Sleeping Workers," *Shakespeare Studies* 41 (2013): 148-176.; Benjamin Parris, "Seizures of Sleep in Early Modern Literature," *SEL Studies in English Literature 1500-1900* 58, no. 1 (2018): 51-76; Benjamin Parris, "'The Body Is with the King, but the King Is Not with the Body': Sovereign Sleep in Hamlet and Macbeth," *Shakespeare Studies* 40 (2012): 101-142.

[16] Claude Fretz, *Dreams, Sleep, and Shakespeare's Genres* (London: Palgrave Macmillan, 2020); Garrett A Sullivan Jr, *Sleep, Romance and Human Embodiment: Vitality from Spenser to Milton* (Cambridge: Cambridge University Press, 2012).

[17] Raffaele Cutolo, "Motionless Bodies: Shakespeare's Songs for Sleep and Death," in *Performing the Renaissance Body : Essays on Drama, Law, and Representation*, ed. Sidia Fiorato and John Drakakis, (Boston: De Gruyter, 2016), 207-226; Roberts, "Sleeping Beauties."

forces of darkness and sin, but not to sleep means to refuse a crucial form of physiological and spiritual recovery."[18] Other scholars, such as Nancy Simpson-Younger and David Roberts have focused on the act of watch. Simpson-Younger examines the ethical response that the sleeping body generates in those who witness it. She argues that in *Macbeth* the subversion of this ethical response and responsibility by Macbeth and Lady Macbeth when they kill Duncan "catalyze[s] a chain that ultimately destabilizes the very idea of ethics in Scotland, harming the country and depriving its citizens of the grounds for lasting, stable personhood."[19] Roberts reinterprets the voyeuristic watching of sleeping women that frames them as passive "sleeping beauties."[20] Instead, he reads their silence as condemnation, of "utter indifference to the motions of visual desire" and as "judgement over the fevered linguistic and visual work it excites."[21] In examining the act of watch in conjunction with sleep, existing research focuses on observing the body of the sleeper. This observation of the sleeping body directs visual attention towards the sleeper, frequently to the exclusion of other aspects of the external environment. This thesis will add to existing scholarship that includes watching (as wakefulness and observation) in interpretations of sleep. However, it will also expand the watch beyond its focus on the sleeping body towards additional aspects of the world within which the sleeper rests. By reframing the view of the watch away from the sleeper alone, this study considers the wider contextual environment that the sleeper exists within, and in doing so offers new insights about sleep, watch, the sleeper's context, and the relationship between them.

I borrow from cognitive science and use the theory of extended mind in order to propose that sleepers and their protective watchers form a hybrid cognitive system. In doing so, I contribute to emerging work in cognitive literary studies. Literary studies has adopted work

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[18] Parris, "Watching to Banish Care," 153.

[19] Simpson-Younger, "Watching the Sleeper," 271.

[20] Roberts, "Sleeping Beauties," 254.

[21] Roberts, "Sleeping Beauties," 254.

from the interdisciplinary field of cognitive science since the late 1980s and early 1990s.[22] Over

the course of the last 30 years, the early primarily linguistical and narratological work in cognitive

literary studies has diversified, with scholars drawing on an array of cognitive approaches,

including theory of mind, extended and distributed cognition, attention and memory studies,

embodied cognition, and embedded / situated cognition.[23] Though these approaches have

offered novel ways of reading and interpreting literature there is potential for critical objections

to the application of contemporary theory. In this thesis, however, I do not seek to simply apply

extended mind to Spenser and Shakespeare in a way that is decontextualised from early modern

inclinations. Rather, I seek to bring extended mind into conversation with early modern ideas

about the boundaries between minds, bodies, and worlds to reveal a shared foundation in both

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[22] Examples of this early work include: Mary Thomas Crane, *Shakespeare's Brain: Reading with Cognitive Theory* (Princeton: Princeton University Press, 2010).; Catherine Emmott, "Reading for Pleasure: a Cognitive Poetic Analysis of 'Twists in the Tale' and other Plot Reversals in Narrative Texts," in *Cognitive Poetics in Practice*, ed. Joanna Gavins and Gerard Steen (London: Routledge, 2003), 157-172; Gilles Fauconnier and Mark Turner, *The Way We Think: Conceptual Blending And The Mind's Hidden Complexities* (Basic Books, 2003); Gilles Fauconnier and Mark B Turner, "Blending as a Central Process of Grammar: Expanded Version," in *Conceptual Structure, Discourse, and Language*, ed. Adele Goldberg (Cambridge: Cambridge University Press, 1998), 113-130.; Elena Semino, "A Cognitive Stylistic Approach to Mind Style in Narrative Fiction," in *Cognitive Stylistics. Language and Cognition in TextAnalysis*, ed. Elena Semino and Jonathan Culpeper (NL: John Benjamins Publishing Co., 2002), 95-122.; Elena Semino, "Possible Worlds in Poetry," *Journal of Literary Semantics* 25, no. 3 (1996): 189-224.; Mark Turner and George Lakoff, *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: University of Chicago Press, 1989).

[23] See, for example: Maximilian Alders, "Introduction: Social Minds in Factual and Fictional Narration," *Narrative* 23, no. 2 (2015): 113-122; Nancy Easterlin, "Cognitive Ecocriticism: Human Wayfinding, Sociality, and Literary Interpretation," in *Introduction to Cognitive Cultural Studies*, ed. Lisa Zunshine (Baltimore: Johns Hopkins University Press, 2010), 257-274; Craig Hamilton, "A Cognitive Grammar of Hospital Barge by Wilfred Owen," in *Cognitive Poetics in Practice*, ed. Joanna Gavins and Gerard Steen (London: Routledge, 2003), 55-65; Craig A Hamilton and Ralf Schneider, "From Iser to Turner and Beyond: Reception Theory Meets Cognitive Criticism," *Style* 36, no. 4 (2002): 640-658; David Herman, "Cognitive Narratology," *Handbook of Narratology* 1 (2009): 46-64; Bruce McConachie, *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre* (London: Palgrave Macmillan, 2008); Alan Palmer, *Fictional Minds* (Lincoln, Nebraska: University of Nebraska Press, 2004); Semino, "Possible worlds."; Lisa Zunshine, "Theory of Mind and Experimental Representations of Fictional Consciousness," *Narrative* 11, no. 3 (2003): 270-291; Additionally, such approaches have been successfully brought into conversation with theories from literary and cultural studies as illustrated in *Introduction to Cognitive Cultural Studies*, ed. Lisa Zunshine (Baltimore, Maryland: Johns Hopkins University Press, 2010).

early modern and contemporary ideas about the delineation between the "biological sheath" and the world beyond — namely, that the boundary is a fluid and porous one.[24] In joining these ideas, I contribute to existing discussion about early modern extendedness by scholars such as Gail Kern Paster in *Humouring the Landscape* and "Becoming the Landscape".[25] I also engage with existing work on Shakespearean theatre that brings early modern and contemporary ideas of extendedness together, such as Laurie Johnson's chapter "The Distributed Consciousness of Shakespeare's Theatre" and Evelyn Tribble's *Cognition in the Globe.[26]* In bringing the two periods together I take inspiration from John Sutton, who suggests that in the extended and distributed cognition space "it is incumbent on philosophers and others with synthetic and eclectic tendencies to spread and blend relevant theoretical innovations."[27] By acknowledging this shared foundation of cognitive permeability, I contribute to discussions in extended mind and early modern studies to offer new insights into the traditionally challenging topic of sleep.

In order to examine sleep and watch as a cognitive extension in early modern literature, I turn in particular to Shakespeare's drama and Spenser's epic. In early modern studies the influence of Spenser on Shakespeare has been examined, but as Judith Lethbridge notes, and as is predominantly still the case, "there has been a conviction that there is not much to say on the matter."[28] Beyond the question of influence between the two, the treatment of their work

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[24] Andy Clark, *Supersizing the Mind : Embodiment, Action, and Cognitive Extension* (Oxford: Oxford University Press, 2008), 102.

[25] Gail Kern Paster, *Humoring the Body: Emotions and the Shakespearean Stage* (Chicago: University of Chicago Press, 2004). Paster, Gail Kern. "Becoming the Landscape: The Ecology of the Passions in the Legend of Temperance." In *Environment and Embodiment in Early Modern England*, edited by Mary Floyd-Wilson and Garrett A Sullivan Jr, 137-52. London: Palgrave Macmillan, 2007.

[26] Laurie Johnson, "The Distributed Consciousness of Shakespeare's Theatre," in *Shakespeare and Consciousness*, ed. Paul Vincent Budra and Clifford Werier (London: Palgrave Macmillan, 2016): 119-138. Tribble, Evelyn. *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre*. New York: Palgrave Macmillan, 2011.

[27] John Sutton, "Distributed Cognition: Domains and Dimensions," *Pragmatics & Cognition* 14, no. 2 (2006): 237.

[28] J. B. Lethbridge, ed., *Shakespeare and Spenser: Attractive Opposites*, (Manchester: Manchester University Press, 2008), 3.

together has tended to be for the purposes of comparison and contrast. Such approaches, I suspect, stem in part from the differences between epic poetry and drama. As Lethbridge suggests, the epic mode is slow and meandering, as stories are interlaced with historic lineages or landscape detail. It exists on the page wherein the reader can read and reread its leisurely form. Drama on the other hand is a form that is quick and direct, made for a delivery from the stage to the ear of the audience (though also enjoyed in printed form) who cannot come back to specific moments.[29] Though it eschews the question of influence, this thesis nevertheless tends toward the comparative and contrastive reading of Spenser and Shakespeare. Examining the use of sleep across epic and dramatic modes reveals a consistency in the key concerns about sleep in a period that is suffuse with reference to it. Moreover, doing so unveils the full extent of the contradictions posed by the sleeping body; contradictions that in many ways transcend genre while also revealing the genre-specific complications that sleep and sleeping bodies produce.

This thesis undertakes a close analysis of episodes of watched sleep in *The Faerie Queene* and Shakespearean play-texts to consider the interaction between sleep and watch, and the external environment, from an extended mind perspective. I argue that early modern literary and dramatic sleepers and their protective watchers form a coupled cognitive system by means of which sleepers can extend their minds beyond the boundaries of their individual bodies. Through such coupling sleepers 'outsource' their attentional capacity for watch during sleep. Via this extension of mind sleepers are able to mitigate the sensory inhibition that sleep engenders and offload the responsibility and act of watching onto objects and people in the external environment. Sleepers thus attempt to maintain a protective vigilance over themselves (and even their kingdoms, as Chapter Five demonstrates) during sleep. In interpreting sleep and watch through an extended mind perspective, the difficulties of reading still, silent, and apparently cognitively inaccessible sleepers is alleviated as sleepers are able to be located elsewhere. The

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[29] Lethbridge, *Attractive Opposites*, 8-11.

location of sleepers beyond their corporeal boundaries offers a novel position from which to begin analysis — one that centres on the sleeper's mind, questions the passivity of sleep, and reframes the idea of observing sleeping bodies.

Chapters Two and Three of this thesis can be considered together as an examination of context and theory that is then applied with reference to personal, sovereign, and supernatural sleep in the following three chapters. As ideas of mind, body, and world extendedness (whether contemporary or early modern) suggest, boundaries are imprecise, porous, and often adaptable. The conclusion acknowledges such malleability as I display the junctures where the boundaries of this thesis could be redrawn to facilitate further work.

Chapter Two, "Contradictions and Connections: Sleep in Early Modern England," examines the incongruities of sleep in early modern English culture to identify the reliance of sleep and the sleeping body on connections with the external environment, and to suggest that sleep is an inherently hybrid process involving the collaboration between the body and the wider environment (including other agents within it). Specifically, I examine the relationship between sleepers and their protective watchers as an exemplar of this hybridity. In order to do so, I draw from early modern medical writing on the theory of sleep and on guidelines for adequate sleep. This medical perspective aligns with my focus on the sleeping body as opposed to metaphorical concepts of sleep. However, like other boundaries I discuss in this thesis the boundary between the physical and metaphorical is not always distinct. In the opening sections, I review and contribute to recent work by early modern scholars that identifies a foundation of extendedness across a range of early modern world models, including in humoural theory, the tripartite soul, the relation between the macrocosm and the microcosm, the passions, and the presence of these

in early modern literature.[30] In the closing sections I examine the various meanings of watch. In particular, I distinguish between watch as a state of wakefulness and as an act of vigilance. I show how a protective watch set over the sleeper is another indicator of sleep's hybridity and begin to reconsider how isolated the sleeper is from the external world. In examining sleep in this manner, I lay a foundation for an analysis of sleep that diverges from the dominant perspective in sleep scholarship that holds sleepers as cognitively isolated, inaccessible, and unlocatable.

In Chapter Three, "Thinking Beyond the Body: The Theory of Extended Mind," I build on Chapter Two and link early modern notions of mind, body, and world extendedness to the contemporary theory of extended mind. To begin I explore the development and characteristics of extended mind and examine the key critiques of the theory. I then review the history of cognitive approaches in literary studies in order to trace the development and current status of cognitive literary studies. I contribute to the continued development of cognitive literary studies, with a specific focus on conducting historically embedded textual interpretations of early modern texts. Finally, I argue that the sleeper-watcher coupling offers a challenge for the extended mind model given the alteration of the sleeper's sensory capacity during rest. I offer a novel application of the theory of extended mind to literary sleepers and their protective watchers. Chapter Three offers a way to reconsider what constitutes the boundaries of the individual, their connection to the environment and others within it, and how the vulnerabilities of the sleeping body can be mitigated. I argue that by reading early modern sleepers from an extended mind perspective they

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[30] Miranda Anderson, *The Renaissance Extended Mind* (Edinburgh: Palgrave Macmillan, 2015); Gail Kern Paster, "Becoming the Landscape: The Ecology of the Passions in the Legend of Temperance," in *Environment and Embodiment in Early Modern England*, ed. Mary Floyd-Wilson and Garrett A Sullivan Jr (London: Palgrave Macmillan, 2007), 137-152.

can be viewed as "biotechnical hybrids" or "compound creature[s]."[31] Such a reading offers a reconsideration of the apparent inaccessibility of the sleeper's consciousness and provides a means by which to locate their cognition beyond the bounds of the sensorily restricted sleeping body.

Chapter Four, "Beyond Absent Objects: Locating the Cognitive Presence of Sleeping Women," considers the vulnerability of the sleeping woman and challenges her traditional framing as a passive and absent "sleeping beauty" (to take inspiration from David Roberts's work).[32] However, I also respond to Kim Sterelny's critique of extended mind; that extended "couplings are used in shared and sometimes contested spaces" and thus can be subject to interference or even deliberate sabotage.[33] I refer to the cases of Imogen in *Cymbeline*, Desdemona in *Othello*, and Una and Britomart in *The Faerie Queene* to argue that sleeping women can be cognitively located beyond the bounds of their sleeping bodies. As a result, they are, cognitively at least, present and active rather than mere objects for voyeuristic desire, while recognising that this does not negate the dangers and violence they may face. I demonstrate the validity of Sterelny's concern about intervention of other agents in extended mind couplings by identifying interference and sabotage in these Spenserian and Shakespearean examples. By examining the extended watch of sleeping women, I produce new interpretations that challenge the convention that such women can only be interpreted via their frequently violative voyeur.

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[31] Helkiah Crooke, *Mikrokosmographia a Description of the Body of Man. Together vvith the Controuersies thereto Belonging. Collected and Translated out of all the Best Authors of Anatomy, Especially out of Gasper Bauhinus and Andreas Laurentius. By Helkiah Crooke Doctor of Physicke, Physitian to His Maiestie, and his Highnesse Professor in Anatomy and Chyrurgerie. Published by the Kings Maiesties Especiall Direction and Warrant According to the First Integrity, as it was Originally Written by the Author* [De corporis humani fabrica. Historia anatomica humani corporis.] (London, Printed by William Iaggard dwelling in Barbican, and are there to be sold, 1615), 198; Andy Clark, "Reasons, Robots and the Extended Mind," *Mind & Language* 16, no. 2 (2001): 142.

[32] Roberts, "Sleeping Beauties."

[33] Kim Sterelny, "Externalism, Epistemic Artefacts, and the Extended Mind," in *The Externalist Challenge*, ed. Richard Schantz (Berlin: De Gruyter, 2004), 246.

Moving from the personal agency of women to sovereign vigilance, Chapter Five, "Royal Sleep, Perpetual Watch, and the Decentralisation of Sovereignty," examines the monarch's two bodies and explores how the biological necessity of sleep for the body natural conflicts with the requirement of the body politic to be perpetually vigilant. Putting to one side the strictly legal and constitutional context of Ernst H. Kantorowicz's *The King's Two Bodies* I begin from what Bernhard Jussen identifies as the "inspiration seeded by Kantorowicz's central image of the double body."[34] I draw on scenes of sovereign sleep in *2 Henry IV*, *Hamlet*, and the sleep of both Gloriana (Queen of Faerie Land) and Prince Arthur in *The Faerie Queene* to argue that the body natural of the sovereign relies on extending into the natural bodies of others to sustain the perpetual watch required of a monarch. By examining sovereign sleep as requiring an extended watch, I consider the indivisibility of the monarch's two bodies and the decentralisation of sovereign watch to propose a form of sovereignty that is not locationally bound to the body of the monarch. I argue that the interplay between sovereign sleep, perpetual watch, and the double-bodied monarch offers a means to understand royal succession and the structure of sovereign power in early modern literature and drama. By understanding how sovereignty operates in these examples, extended mind is expanded from a model for the supplementation of personal cognitive limitations to one that can be used to uphold dynastic lines and reinforce the rule of nations.

Chapter Six, "Enchanting Sleepers: Sleep, Watch, and Preternatural Power," takes up the issue of extended mind and contested space from Chapter Four and considerations of sleep and power from Chapter Five, to examine what happens when sleep is supernaturally induced or influenced. I take as my cases Acrasia and the Bower of Bliss in Book II of *The Faerie Queene*, Prospero and the island of the *The Tempest*, and Titania's sleep in her woodland bower in *A Midsummer Night's Dream*, which emphasise the importance of the external environment to sleep.

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[34] Bernhard Jussen, "The King's Two Bodies Today," *Representations* 106, no. 1 (2009): 104-05.

I examine three separate productions of *A Midsummer Night's Dream* — Dromgoole (2013), Rice (2016), and Hytner (2019) — and consider what it means for sleep, watch, extended mind, and magic, that Titania's moment of sleep and failed watch remains opaque within the play-text. I argue that in the face of magically enforced sleep the protections offered by extended mind are negated. Instead, sleep itself is transformed from a harmless state with vulnerability as its side effect, to an invasive force from which the sleeper requires protection. I contemplate the reversal effect that magically enforced or influenced sleep has on watching, as the extension of mind outward from the sleeper is replaced by the magician's invading consciousness. In examining these instances of magical influence over sleep and sleepers, issues of consent, coercion, and power disparity are raised.

This thesis explores how sleepers extend their cognitive capacities beyond the bounds of their own bodies in order to supplement the sensory inhibitions of sleep. By examining the frequently appearing sleeping bodies in *The Faerie Queene* and in Shakespeare's plays, the study shows that sleepers and their protective watchers are hybrid creatures. Central to this approach is the understanding that the boundaries between minds, bodies, and the external environment in early modern England were understood to be ones of flux and permeability. This position is demonstrable in early modern writing on sleep theory and process and is complementary to extended mind's view of how the mind, body and environment interact. That is, the early moderns understood that sleep was a contradictory state that both relied on this porosity between mind, body, and environment, while in other ways reducing the connection between them. The result is sleep's ambiguity and (therefore) utility — both dramatically and metaphorically — in the imaginative literature of the period. In acknowledging this contradiction, this thesis proposes a method for scholars to investigate the sleeping body via its extended couplings and contributes to the rich and diverse pool of work that investigates sleep in early modern literature and drama and to the continuing development of cognitive literary studies. I show how sleepers can be considered as more than absent minds and unresponsive

bodies and argue that the cognitive insides of sleepers can be examined and located in the wider

environment in which the sleeper rests. In doing so, I transform the sleeper from an isolated and

self-contained individual into a more connected and hybrid or "compound creature."[35]

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[35] Crooke, *Mikrokosmographia*, 198.

2   Contradictions and Connections: Sleep in Early Modern England

"It is inevitable that every creature which wakes must also be capable of sleeping, since it is impossible that it should continue actualizing its powers perpetually." (Aristotle, On Sleep and Sleeplessness)

2.1   Introduction

As is still the case in the twenty-first century, sleep in early modern England was understood to be intimately connected to the overall health and wellbeing of the individual. Adequate sleep could foster physical, mental, and emotional health, as well as spiritual wellbeing, while inadequate sleep resulted in the opposite. As with the contemporary healthcare industry, early modern physicians published their recommendations for ensuring adequate sleep, including guidelines on room temperature, attire, and bodily positioning. When followed, these guidelines were thought to result in the ideal sleep for healing and refreshing the body.

Sleep, however, is a contradictory state when it comes to the health and wellbeing of the sleeper. As much as sleep could support the healthy functioning of the body it also left the sleeper vulnerable to external attack. The physiological mechanism that causes sleep also inhibits sensory function. These restricted senses leave the sleeper at risk as they are unable to use their own senses to detect potential threats. This restriction of the senses appears to isolate the sleeper from the very world with which their body is intertwined.

Sleep is contradictory in a second way. Sleep is a state that depends upon the interplay between the space within the bounds of the body and that without. External environmental factors influence a body's ability to begin the physiological processes that initiate sleep. Sleep then, as isolating as it appears, is also a hybridised process. It is part physiological and part what might be termed ecological, in the sense of a connection to the environment and in terms of existing in unison with other external environmental components.

These contradictions intersect when the protective watch over sleepers is considered. In order to protect against the vulnerability brought on by reduced sensory capacity during rest, some early modern sleepers might make use of watchers. The protection offered by a watch mitigated some of the vulnerability of sleep, as dangers could be perceived on behalf of the sleeper. This presence of a watch is also another example of the way that sleep, for all its isolating effects, is by nature a hybrid process. The sleeper not only requires interaction between the environment and body to begin sleeping but may depend on an external watch to mitigate their own senselessness. Both sleep and sleeping body depend upon connections between the body and the world beyond.

This chapter will establish the contradictions of early modern slumber and identify sleep and the sleeping body's reliance on a connection with the world beyond the body. These contradictions and connection relate to the wider understanding of body-world interconnection in early modern England. In particular, the chapter will focus on how the use of a protective watch in sleep can illuminate the relationship between the sleeping body and the external world. I propose that sleep is an inherently hybrid process and that sleepers and their watchers reflect this hybridity. By examining sleep as a state of hybrid connection between bodily insides and environmental outsides, I lay a foundation for the reconsideration of sleepers in Shakespearean drama and Spenser's *Faerie Queene* as they have primarily been read — as cognitively isolated and inaccessible.

2.2   Compound Creatures and the Early Modern Body-World

In his anatomy text *Mikrokosmographia,* Helkiah Crooke, court physician to King James I, describes humans as "compound creatures" and suggests that "the whole of the bodie is the Epitome of the world."[1] While Crooke's use of the phrase "compound creatures" is in reference

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[1] Crooke, *Mikrokosmographia*, 197-98.

to his discussion of "generation" (or reproduction) it gestures to the larger early modern system

which understood the body as a hybrid entity intertwined with the world within which it existed.

The relationship between the body and the external environment was characterised by

interconnections, reciprocity, and indistinct boundaries. The body (including its cognitive

functions such as emotion) and the environment were not viewed as detached and

unambiguously demarcated entities. Instead, there existed what John Sutton refers to in his

discussions of memory and cognitive artefacts as a "spongy, changeable brain, with all of its

humoral and temperamental openness to environmental influence."[2] This porous brain shaped a

body and its interiority that leaked out into the world and a world that seeped into the body in

return.

This extension of the body into the world and the world into the body is evident in a

number of early modern world models. In *The Renaissance Extended Mind,* Miranda Anderson

identifies ideas of interconnection, porosity, and hybridity in the models of the tripartite soul, the

passions, the humours, and the microcosm and macrocosm.[3] Each of these, Anderson suggests,

enable the Renaissance individual to be understood as "extended both in terms of its [the

Renaissance body's] material properties, which shared in and linked it to the properties of all

sublunary creation, and as a manifestation of the wide-ranging soul, which linked man to God

and to the souls of all levels of created life."[4] The early modern individual and the world beyond

share essential properties with one another, and actively influence one another. Ultimately, "the

human mind and subject's relationships and interactions with the world" in early modern

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[2] John Sutton, "Spongy Brains and Material Memories," in *Environment and Embodiment in Early Modern England*, ed.
    Mary Floyd-Wilson and Garrett Sullivan Jr (Hampshire: Palgrave Macmillan, 2007), 18.

[3] For a detailed examination of the ways in which these models contribute to ideas of early modern extendedness
    and hybridity see Anderson, *Renaissance Extended* specifically Chapter Three.

[4] Anderson, *Renaissance Extended*, 69.

England are "porous, intimate and dynamic."[5] In the early modern period, the individual's

insides are not distinguishable from the world beyond with any distinct boundary line.

Gail Kern Paster's work in *Humoring the Body* and "Becoming the Landscape" explores

one way that this early modern interconnectedness between bodies and environments is evident

in the literature of the period.[6] Paster's work traces examples in Shakespeare's drama and in *The*

Faerie Queene to examine how this body-landscape reciprocity offers a way to read human

interiority, specifically emotions, beyond the bounds of the "biological sheath."[7] In an

examination of the Pyrrhus episode in *Hamlet* (2.2.359-456), Paster demonstrates the way in

which Pyrrhus's wrathful desire for revenge burns through his blood internally and is reflected in

the burning city on which he exacts that revenge. The reflection of the internal burning in the

external environment is not simply a metaphorical relationship; rather they are materially

connected, as Pyrrhus's "desire to seek revenge is fed by the burning of blood without and

within."[8] Pyrrhus's wrath is not solely created by or isolated within his body and mind, but rather

is part of an extended system within which "inner qualities [are] distributed out into the

phenomenal environment."[9] Though Pyrrhus's emotional interaction with the landscape could

be read metaphorically and the attribution of emotion to the environment a pathetic fallacy, early

modern theories and understandings of how the body interacted in exchange with the external

environment supports Paster's more literal and physiological reading of the episode. Even the

momentary absence of Pyrrhus's burning wrath, Paster points out, is a result of the connection

between the body and the landscape. In this moment, Shakespeare links the absence of action to

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[5] Anderson, *The Renaissance Extended Mind*, 69.

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[7] Clark, *Supersizing the Mind*, 102.

[8] Paster, *Humouring the Body*, 37.

[9] Paster, *Humouring the Body*, 76.

the winds of the external landscape as the "the winds of the passion within [Pyrrhus's] body

have, suddenly, blown away, blown elsewhere."[10]

Porous reciprocal interactions between bodies and landscapes are also evident in Book II

of *The Faerie Queene*. Where Pyrrhus's wrath and the resultant impact on the phenomenal

environment works in unison to execute his revenge, Paster's analysis of Pyrochles identifies a

link to the landscape that is adversarial. Pyrochles's choleric rage is distributed into the landscape

and creates a rage-fuelled external climate that in turn continues to feed the internal rage of his

humoural climate. This emotional symbiosis between Pyrochles's internal humoural world and

the external landscape captures him in an endless cycle of rage with the external world "where

the only kind of interaction is an embattled one."[11] Where Pyrochles's outward spreading

passions leads to his inability to be at one with the external environment, Amavia's grief-fuelled

death inspires an opposing result.

> Slowly bleeding out, Amavia's body becomes a feature of the landscape in a
> process of dissolution that is clearly reciprocal…issuing from her wound, the
> stream of blood saturates first her garments and then the ground - as if,
> Ophelia-like, she is drowning in her clothes and her clothes are then being
> absorbed by the thirsty ground.[12]

Amavia's death, Paster argues, represents a wilful interaction between body and landscape, and

Amavia's "incontinent desire [is] to merge back into the natural world, to become indivisible

with it."[13] In the introduction to *Environment and Embodiment in Early Modern England*, Mary Floyd-

Wilson and Garrett A. Sullivan identify Verdant as another exemplar of the influence that bodies

and environments have upon one another. In their discussion of Verdant's sleep in the Bower of

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[10] Paster, *Humouring the Body*, 40.

[11] Paster, "Becoming the Landscape," 147.

[12] Paster, "Becoming the Landscape," 142.

[13] Paster, "Becoming the Landscape," 141.

Bliss (II.xii), Floyd-Wilson and Sullivan point out that the liquidity of his "moist sleep expresses

his porousness, as moisture passes not only between Acrasia and himself, but also between his

body and the environment."[14]

The extended, porous, and intertwined quality of the early modern body is expressed in

early modern world models. Paster's work illuminates one of these models, the passions, and

demonstrates that the body-world interaction as it relates to the passions is used by both Spenser

and Shakespeare. While Anderson's work established the variety of manifestations of the early

modern body-world, and Paster specifically identified body-world interaction as it relates to the

passion in the works of Spenser and Shakespeare, other varieties of body-world extension and

interaction are present in Shakespearean drama and in *The Faerie Queene*. This thesis will develop

the discussion of scholars such as Anderson and Paster by examining how these ideas of

extendedness and porosity between human bodies and their environments apply to early modern

sleep and watch.

2.3   The Early Modern Theory of Sleep

The very foundations of early modern medical theory, and thus the period's theory of sleep,

emerged from the works of classical and Muslim authors.[15] Of particular importance to the

medical writings on sleep in the sixteenth and early seventeenth centuries were works by

Hippocrates, Aristotle, Galen, and Avicenna (also called Ibn Sina). Galen's theory of the six

"non-naturals," Hippocrates's humoural theory, and Aristotle's theory of concoction all played

vital roles in early modern sleep theory. These earlier models form an early modern theory of

sleep that positions sleep as an act that is as reliant on external influences as it is on the body of

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[14] Mary Floyd-Wilson and Garrett A Sullivan Jr, "Introduction: Inhabiting the Body, Inhabiting the World," in
Environment and Embodiment in Early Modern England, ed. Mary Floyd-Wilson and Garrett A Sullivan Jr (New York:
Springer, 2007), 2.

[15] Dannenfeldt, "Sleep: Theory and Practice," 416.

the sleeper. This section will examine the contradictions inherent in early modern sleep theory: the very connection between the body and the world beyond that is at the centre of sleep theory also renders the sleeper isolated from the external world as it enables slumber.

In his analysis of sleep theory and practice, Karl Dannenfeldt notes that within "the considerable literature of the Renaissance devoted to the maintenance of health, considerations of the proper role of sleep played an important part."[16] As Roger A. Ekirch notes in "Sleep Medicine in the Middle Ages and Renaissance," works such as Aristotle's *De Somno et Vigilia* and Avicenna's "On Sleep and the Waking State" were essential sources for the early modern understanding of the cause of sleep.[17] The reliance on these sources meant that among early modern physicians and medical writers there was "considerable similarity" with regard to sleep theory.[18] Via these earlier sources, English physicians and medical writers such as Philip Barrough, Andrew Boorde, Humphrey Brooke, William Bullein, Thomas Cogan, and Tobias

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[16] Dannenfeldt, "Sleep: Theory and Practice," 415.

[17] Ekirch, "Sleep Medicine," 63.

[18] Dannenfeldt, "Sleep: Theory and Practice," 416.

Venner, — as well as herbalist John Gerard — outlined the parameters of healthy sleep,

soporifics and curative remedies for sleep related illness, and the physiological process of sleep.[19]

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[19] Philip Barrough, *The Methode of Phisicke Conteyning the Causes, Signes, and Cures of Invvard Diseases in Mans Body from the Head to the Foote. VVhereunto is Added, the Forme and Rule of Making Remedies and Medicines, which our Phisitians Commonly vse at this Day, with the Proportion, Quantitie, & Names of ech [sic] Medicine. By Philip Barrough* (Imprinted at London : By Thomas Vautroullier dwelling in the Blacke-friars by Lud-gate, 1583); Andrew Boorde, *A compendyous Regyment or a Dyetary of Healthe made in Mountpyllyer, by Andrewe Boorde of Physycke Doctour, Newly Corrected and Imprynted with Dyuers Addycyons Dedycated to the Armypotent Prynce and Valyent Lorde Thomas Duke of Northfolke* ([Imprynted at London : In Fletestrete at the sygne of the George nexte to saynte Dunstones churche by Wyllyam Powell, In the yere of our Lorde god. M. CCCCC. LXVII. [1567 i.e. 1547]], 1547); Andrew Boorde, *The Breuiarie of Health vvherin doth folow, Remedies, for all Maner of Sicknesses & Diseases the which may be in Man or Woman. Expressing the Obscure Termes of Greeke, Araby, Latin, Barbary, and English, Concerning Phisick and Chirurgerie. Compiled by Andrew Boord, Doctor of Phisicke: an English-man* (Imprinted at London : By Thomas Este, 1598); Humphrey Brooke, *Ugieine or A Conservatory of Health. Comprized in a Plain and Practicall Discourse upon the Six Particulars Necessary to Mans Life, viz. 1. Aire. 2. Meat and drink. 3. Motion and rest. 4. Sleep and wakefulness. 5. The Excrements. 6. The Passions of the Mind. With the Discussion of Divers Questions Pertinent Thereunto. Compiled and Published for the Prevention of Sickness, and Prolongation of Life. By H. Brooke. M.B* (London : Printed by R.W. for G. Whittington, and are to be sold at the Blew-Anchor in Cornhill, near the Exchange, 1650); William Bullein, *A Newe Boke of Phisicke called [The] Gouerment of Health, Wherin be Vttred many Notable Rules for Ma[n]s Preseruacio[n], with Sondry Simples & and other Matters, no Lesse Fruitful then Profitable Collect out of many Approued Authours: Reduced into the Forme af a Dialogue, for the Better Vnderstanding of Thunlearned [sic]: Whereunto is Added a Sufferain Regiment againt the Pestilence / by VVilliam Bullein*, ed. John Day, Early English Books, 1475-1640 / 2455:06, (Imprinted at Londo[n] : Bi Ihon Day, dwellyng ouer Aldersgate beneth Saint Martins, 1558); Thomas Cogan, *The Hauen of Health Chiefely Gathered for the Comfort of Students, and Consequently of all those that haue a Care of their Health, Amplified vpon Fiue Words of Hippocrates, written Epid. 6 Labor, Cibus, Potio, Somnus, Venus: by Thomas Coghan Master of Artes, & Bacheler of Phisicke. Hereunto is Added a Preseruation from the Pestilence, with a Short Censure of the Late Sicknes at Oxford* (At London : Printed by Henrie Midleton, for William Norton, 1584); John Gerard, *The Herball or Generall Historie of Plantes. Gathered by Iohn Gerarde of London Master in Chirurgerie* (Imprinted at London : by [Edm. Bollifant for [Bonham Norton and] Iohn Norton, 1597); Tobias Venner, *Via Recta ad Vitam Longam: or, A Plaine Philosphicall Demonstration of the Nature, Faculties, and Effects of all such things as by way of Nourishments make for the Preseruation of Health with Diuers necessary Dieticall Obseruations; as also of the True vse and Effects of Sleepe, Exercise, Excretions and Perturbations, with iust Applications to euery Age, Constitution of Body, and Time of Yeere: by To. Venner, Doctor of Physicke in Bathe. Whereunto is Annexed a Necessary and Compendious Treatise of the Famous Baths of Bathe, lately Published by the same Author*, Early English Books, 1475-1640 / 1191:06, (London: Imprinted by Felix Kyngston, for Richard Moore, and are to be sold at his shop in Saint Dunstans Church-yard in Fleetstreet, 1628); Tobias Venner, *Viae Rectae ad Vitam Longam, Pars Secunda VVherein the True vse of Sleepe, Exercise, Excretions, and Perturbations is, with their Effects, Discussed and Applied to euery Age, Constitution of Body, and Time of Yeare. By To: Venner Doctor of Physicke in Bathe* (London : Printed by George Eld for George Winder, and are to be sold at his shop in St. Dunstans Church yard in Fleet-street, 1623).

Central to early modern sleep theory and its place within the larger theory of medicine

are Galen's six "non-naturals," which played an essential role in the maintenance or dissolution

of good health and were capable of manipulation in order to influence the health of an

individual.[20] The precise naming and order of the non-naturals varies slightly between physicians'

texts, such as Thomas Cogan's *The Hauen of Health* (1584), Stephen Bradwell's *A Watch-man for the*

Pest (1625), and Humphrey Brooke's *Conseruatory of Health* (1650).[21] Cogan, for instance, names

them as "Ayre, Meat and Drinke, Sleep and watch, Labour and rest, Emptinesse and repletion

and the affections of the minde."[22] Bradwell lists them as "Aire, Meate and Drinck, Repletion

and Evacuation, Exercise and Rest, Sleepe and Watching, Passions of the Minde," whereas

Brooke names them "1. Aire, 2. Meat and Drink, 3. Motion and Rest, 4. Sleep and Wakefulness,

5. The due Excretion of those things which are to be Excreted and the Retention of those things

which are to be Retained, 6. The passions of the Mind."[23] All refer to the same six components

essential to health management: air, sustenance, physical activity, sleeping and waking, excretion

and retention, and the individual's state of mind.

In the *Hauen of Health,* Cogan explains the origin of the term "non-natural." He writes

that they "be called things not naturall, because they be no portion of the natural bodie, as they

be which be called naturall things."[24] As Brooke explains, the non-naturals are "by Physitians

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[20] Galen's six non-naturals are not named as such within a single Galenic source text and instead appear across a number of texts. For a discussion of tracing the six non-naturals to Galen's source materials see Saul Jarcho, "Galen's Six Non-Naturals: A Bibliographic Note and Translation," *Bulletin of the History of Medicine* 44, no. 4 (1970): 372-77.

[21] Brooke, *Conservatory of Health*; Cogan, *Hauen of Health*; Stephen Bradwell, *A VVatch-man for the Pest Teaching the True Rules of Preservation from the Pestilent Contagion, at this Time Fearefully over-flowing this Famous Cittie of London. Collected out of the Best Authors, Mixed with Auncient Experience, and Moulded into a New and most Plaine Method; by Steven Bradvvell of London, Physition. 1625* (London : Printed by Iohn Dawson for George Vincent, and are to be sold at Pauls-gate at the signe of the Crosse-keyes, 1625., 1625).

[22] Cogan, *Hauen of Health*, 4.

[23] Bradwell, *Wvatch-Man*, 39; Brooke, *Conservatory of Health*, 12.

[24] Cogan, *Hauen of Health*, 4.

termed Indifferentia, Things in themselves indifferent; the care whereof God hath referred to us, and hath endowed us with understanding requisite to make the best use thereof."[25] The non-naturals, including sleep, are so called because they are not innate to the body and automatic, as the pulse is, for example. Instead, the presence of each non-natural in the body is able to be mediated by the individual in order to achieve the balance that leads to good health. "By the temperance of them the bodie being in health, so continueth," as Cogan put it, "by the distemperance of them, sickenesse is induced, and the bodie dissolued."[26] His reference to the body dissolving emphasises the image of harmony and balance that is central to the non-naturals and to early modern medical theory more generally. It is the various non-natural and innate components of health working in a unified manner that maintained good health. Bradwell echoes Cogan's point through the metaphor of music and the creation of harmonies. He writes that the non-naturals are

> the six Strings of Apollos Violl, wherein consisteth the whole harmonie of health. If these be in tune, the Body is sound; but if any of these, be either too high wrested, or too much slackened (that is, immoderately vsed) then is the Body put out of tune, and made subiect to any sicknesse.[27]

Poor management of the non-naturals, such as too much or too little sleep, exposed the individual to the full spectrum of illness and disease.

In addition to Galen's non-naturals, early modern medicine also drew heavily upon humoural theory, first proposed in the fifth century BCE by Hippocrates in his treatise *The Nature of Man*.[28] Hippocrates proposed that people consist of four elements: "the body of man

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[25] Brooke, *Conservatory of Health*, 21.

[26] Cogan, *Hauen of Health*, 4.

[27] Bradwell, *Watch-Man*, 39.

[28] Jacques Jouanna, J. van der Eijk, and Neil Allies, eds., *Greek Medicine from Hippocrates to Galen: Selected Papers* (Leiden: Brill, 2012), 335.

has in itself blood, phlegm, yellow bile and black bile; these make up the nature of his body, and

through these he feels pain or enjoys health."[29] In order to achieve optimal health each of these

elements must be proportional with one another, while ill health was brought on when one of

the humours was in excess or was not mingled with the others.[30] The humoural complexion of

an individual determined their temperament, informed medical treatment and health

management techniques, and whether the body would function optimally or endure pain and

illness.

The balance of the humours was not only determined by the internal realm of the body

but crucially interacted with qualities external to it, such as the non-naturals. One example of this

is Hippocrates's assertion that the seasons of the year influence which humour is most dominant

within the body: "all these elements then are always comprised in the body of a man, but as the

year goes round they become now greater and now less, each in turn and according to its

nature."[31] Specifically, the change in humoural levels was determined by which humour and

season matched most closely in quality. In winter, phlegm increases due to it being the coldest of

the four humours.[32] In autumn, "blood becomes small in quantity, as autumn is opposed to its

nature."[33] The humours that mixed and influenced an individual's health and wellbeing were in

constant interaction with the world beyond the body.

This interaction between the body and the world colours the advice given on sleep.

Following the advice of Hippocrates, Cogan emphasises the importance of working with the

natural rhythm of light and darkness:

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[29] Hippocrates, *Volume IV: Nature of Man. Regimen in Health. Humours. Aphorisms. Regimne 103. Dreams. Heracleitus: On the Universe*, ed. and trans. W. H. S. Jones (Cambridge, Mass.: Harvard University Press, 1931), 11.

[30] Hippocrates, *Volume IV*, 13.

[31] Hippocrates, *Volume IV*, 21-23.

[32] Hippocrates, *Volume IV*, 21.

[33] Hippocrates, *Volume IV*, 21.

> wherefore, in sleeping and waking, wee must folowe the course of nature, that
> is to wake in the day, and sleepe in the night, meaning by the day, that which
> is from sunne rising to sunne setting, and by the night, from setting of the
> sunne to the rising againe of the same.[34]

The reason for sleeping in the night was directly linked to how the process of sleep was understood to occur. The day's heat was said to attract the body's heat, drawing it away from the centre of the body and into the extremities, while the cooler night meant that the body's heat moved back towards the centre of the body. Thus, sleeping during the day would tend to create a struggle between nature and the body. As Cogan puts it,

> The naturall heat, spirites and humours in the day time drawe to the outward
> partes of the bodie. Wherefore if we sleep then, wee uiolently resist the
> motion of nature: for sleepe draweth naturall heate inwarde and the heate of
> the day draweth it outwarde, so there is made as it were a fight and a combat
> with nature.[35]

The act of sleep depended upon keeping the body's own heat in harmony with the heat of the external world. Sleep is thus a process reliant on, and enabled by, a constant flow of communication between the body and environment.

In following the diurnal rhythm and retaining heat within the centre of the body digestion could function at its peak and precipitate the brain's involvement in sleep. With the drawing of heat inwards to the centre of the body, additional heat was applied to the stomach and liver, with "the effect of flames beneath a cooking pot."[36] At the application of this heat,

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[34] Cogan, *Hauen of Health*, 238.

[35] Cogan, *Hauen of Health*, 238. The same advice is given by Venner, *Viae Rectae*, 3-4, who writes "Wherefore if we pervert the order of Nature, as to sleepe in the day, and wake in the night, we violently resist the motion of Nature, for sleepe draweth the narturall heat inward, and the heat of the day draweth it outward, so that there is made as it were, a fight and combat with Nature to the ruine of the body."

[36] Sasha Handley, *Sleep in Early Modern England* (New Haven: Yale University Press, 2016), 22.

"concoction" began, and food and drink were broken down within the stomach.[37] This process

of boiling and cooking within the body was integral to the process of sleep. The heat of the

stomach during the process of concoction caused vapours to be released from the digesting food

and drink, which rose "most abundantly" through the body towards the brain.[38] As the vapours

ascended from the intensified heat of the stomach to the cold and moist environs of the brain

they congealed.

The result of the congealing of the rising vapours was that the brain's passages became

blocked, which as Cogan notes, did "stop the conduites and wayes of the senses, and so procure

sleep."[39] This blocking of the brain's channels by the condensing vapours enforced the state of

sleep on the individual as senses, such as the eyes, were rendered incapacitated for the duration

of slumber.[40] Though there is a contemporary inclination to consider biological processes as

contained within the body, examining the early modern understanding of bodily mechanisms

that orchestrate sleep reveals that to the early moderns these processes are hybrid ones. The

biological functions that enact sleep rely on environmental context and the relay between the

body and environment, such as external temperatures and the consumption of food and drink.

Sleep as theorised as a non-natural within the context of a humoural body was inherently

an act that connected the world within the body to the world beyond. As I will argue in Chapters

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[37] See Aristotle, *Meteorologica*, ed. H. D. P. Lee (Cambridge, Mass.: Harvard University Press, 1952), 299, for a
discussion of concoction as "maturity, produced from the opposite, passive characteristics by a thing's own natural
heat, these passive characteristics being the matter proper to the particular thing. For when a thing has been
concocted it has become fully mature. And the maturing process is initiated by the thing's own heat, even though
external aids may contribute to it: as, for instance, baths and the like may aid digestion, but it is initiated by the
body's own heat. In some cases, the end of the process is a thing's nature, in the sense of its form and essence. In
others the end of concoction is the realization of some latent form, as when moisture takes on a certain quality
and quantity when cooked or boiled or rotted or otherwise heated; for then it is useful for something and we say it
has been concocted."

[38] Cogan, *Hauen of Health*, 237.

[39] Cogan, *Hauen of Health*, 237.

[40] For a discussion of the continued development of the importance of the brain in sleep in the last 50 years of the
17th century see Handley, *Sleep in Early,* particularly pages 31 through 38.

Three, Four, and Five, this connection offered a means for sleepers to counteract the sensory deprivation of sleep. By harnessing the porousness between the body and the world, sleepers could sustain a vigilant watch for potential harm directed towards them in sleep. As a result, sleepers were able to enjoy the physical, mental, and spiritual benefits to health that sleep provided while mitigating the risks to the sleeping body.

2.4   The Refreshing and Replenishing Power of Sleep

For early modern sleepers, slumber was an act that refreshed and replenished the body's processes and the mind's tranquillity. In order to access the optimal benefits that sleep offered to physical, mental, and spiritual health, sleepers needed to partake in what modern physicians call good sleep hygiene. For early modern physicians, sleep practised in accordance with such hygiene was variously referred to as "moderate," "lawful," or "seasonable," emphasising the idea of balance that underpins early modern sleep theory.[41]

Just as modern physicians have guidelines for practising good sleep hygiene — such as limiting screen time before bed, maintaining a consistent sleep and wake time, and limiting daytime naps and afternoon caffeine consumption — so early modern physicians had a set of parameters for what constituted "moderate" sleep.[42] As Cogan, Bradwell, Vaughan, and Venner all outline in their writings, the parameters for moderate sleep are classified within four categories: "First, the Time; Secondly, the Place; thirdly, the Posture or lying of the body; and fourthly, the quantity of Sleepe."[43] While there were minor changes to the precise advice given in each of these categories between the appearance of Cogan's *Hauen of Health* in 1584 to the

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[41] See for example Boorde, *Compendyous Regyment* at chapter viii, who uses the term "moderate sleep." See also Venner, *Viae Rectae*, 1, who refers to "seasonable sleep."

[42] For an example of modern guidelines for good sleep hygiene see "10 Tips for Healthy Sleep," Australian Government, updated July 2019, accessed 16 August, 2020, https://www.healthdirect.gov.au/10-tips-for-healthy-sleep.

[43] Venner, *Viae Rectae*, 1.

publication of later texts such as Venner's *Viae Rectae Pars Secunda* in the 1620s, a general

agreement existed as to the directions for moderate sleep as they apply to the four parameters.

In terms of the quantity or duration of repose, the core recommendation was that it

should be tailored to the individual's humoural temperament, their age, their health, and the

season of the year, as "the times of sleeping and waking, are…diuerse according to the

complexion, strength, age of the partie, time of the yeare, &c."[44] Ultimately, the best measure of

what quantity of slumber was needed by an individual was the length of time it took for digestion

to be completed since "the naturall time of Sleepe is *Durante concoctione*, and the naturall time of

waking is when concoction is finished" and there has been completed "the full and absoloute

concoction of the meats, but also of superfluous humours."[45] For nightly rest, physicians

recommended that it should take place indoors, up off the ground, and away from the risks of

cold or deadly air.[46]

Ideally, the sleeping space was a warm, upstairs chamber, with closed windows, and a lit

fireplace a moderate distance away.[47] Finally, in order to optimise the flow of the digestive

vapours to the brain it was recommended that sleepers lie on their sides with a slightly elevated

head, while keeping the arms, legs, and head covered for warmth.[48] These directions for sleep

imply a distinction and enforcement of boundaries (closed windows, off the ground, in a warmed

room) between the body and the external environment, but as I illustrated in the previous

section sleep was a state whose initiation depended upon an exchange between body and world.

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[44] Cogan, *Hauen of Health*, 243.

[45] Cogan, *Hauen of Health*, 243; Venner, *Viae Rectae*, 2.

[46] Stephen Bradwell, *Physick for the Sicknesse, Commonly called the Plague : With all the Particular Signes and Symptoms, Whereof the most are too Ignorant. Collected, out of the Choycest Authors, and Confirmed with Good Experience ; for the Benefit and Preservation of all, both Rich and Poore. By Stephen Bradwell, of London Physician* (London: Printed by Beniamin Fisher, and are to bee sold at his shop, at the signe of the Talbot in Aldersgate-street, 1636), 32; Brooke, *Conservatory of Health*, 181; Cogan, *Hauen of Health*, 240-1.

[47] Bradwell, *Physick*, 32; Boorde, *Compendyous Regyment*; Cogan, *Hauen of Health*, 240; Venner, *Viae Rectae*, 7.

[48] Boorde, *Compendyous Regyment*; Brooke, *Conservatory of Health*, 181; Cogan, *Hauen of Health*, 242.

These guidelines for sleep reveal sleep's contradictory status, as sleepers seek to isolate themselves from the world in the preparation for sleep while their bodies depend on connection to regulate sleep.

The health benefits of sleep, when "mesured according to the natural co[m]plexcion of man, and in any wyse to haue a respecte to the strength and the debylyte to age & youthe and to syckenes & helth of man," aided the physical health through the essential refreshing of the spirits and the balancing of the humours.[49] Sleep's physiological process of concoction replenished bodily systems that were exhausted during the day. Brooke notes sleep's capacity for physical replenishment, writing that "when we are awake the Understanding is employed, the Senses, the Limbs, and parts destined to Motions, whereby the Spirits are wasted; it is necessary therefore, that they be replenished by sleep."[50] The body's organs and biological systems are included in this replenishment. Venner discusses this in his *Viae Rectae*, stating that, "sleepe maketh much for the three principall faculties of the body: for by it the braine is moistned, the animall spirits quieted and refreshed, the stomacke and liver for concoction, and the heart for ingendring of spirit, fortified and assisted."[51] Physically, then, sleep operated as a charging station for the physical body, during which systems are rested and the body's energy source in the vital spirits is

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[49] Boorde, *Compendyous Regyment*.

[50] Brooke, *Conservatory of Health*, 175.

[51] Venner, *Viae Rectae*, 2.

replenished in order to power the sleeper's body in the waking hours.[52] As I will suggest,

however, this slumbery revitalisation also left the sleeper vulnerable.

But nightly recuperation in sleep was not limited to the recharging of an individual's

physical body. Moderate sleep also offered a number of benefits to the restoration of mental and

emotional health. As Brooke says, with moderate sleep "cares are taken away, Anger is appeased,

the Storms Agonies, and Agitations of the Body are calmed, the Mind is rendered tranquil and

serene."[53] Brooke's claims as to the mental and emotional health benefits echo Cogan, who

similarly notes that sleep "reuiveth the minde, it pacifieth anger, it driueth away sorrowe, and

finally, if it be moderate, it bringeth the whole man to good state and temperature."[54] Cogan's

use of temperature here refers to the correct mixing of the humours and the resulting

improvement to an individual's temperament. Vaughan, too, in his *Approved Directions for Health*,

notes the benefits of moderate sleep in balancing temperament since it "taketh away sorrow, and

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[52] Sleep was also considered as "acceptable in the syght of God" as in Boorde, *Compendyous Regyment*. Further, the
physiological process of sleep that results in the restoration of the body and mind was the provenance of God as is
noted in Anon, *The Drousie Disease; or, An Alarme to Awake Church-Sleepers Wherein not onely the Dangers hereof are
Described, but Remedies also Prescribed for this Sleeping Evill* (London: Printed by I[ohn] D[awson] for Michael Sparke
junior, and are to be sold at the blew Bible in greene Arbor, 1638). As such, to engage in the act of moderate sleep
was also to engage in an act prescribed by God for the restoration of the fleshly body for the duration of earthly
existence. Moderate sleep, then, is not only sleep that adheres to the earthly parameters set out by physicians but is
a spiritual act as a state approved by and bestowed by God. There is a further discussion to be had relating to the
use of sleep and watch as metaphorical states of the soul, however, given this thesis focuses on sleep as a
physiological act it is beyond the current main focus. Such comments also signal the understanding of sleep as
process that involves the preternatural. See Chapter Six "Enchanting Sleepers: Sleep, Watch, and Preternatural
Power" for an exploration of sleep and watch within a preternatural context.

[53] Brooke, *Conservatory of Health*, 175.

[54] Cogan, *Hauen of Health*, 237.

asswageth furie of the minde."[55] With careful management, moderate sleep could reduce

emotional distress and other mental cares and keep the humours of the body balanced so that

illness and disease could not take hold.[56]

A look to Shakespeare's drama shows that sleep as a healing process was normalised. In

Macbeth the iconic line "Macbeth does murder sleep" (2.2.37) is followed by the

acknowledgement of sleep's healing capacity as it "knits up the ravelled sleave of care" (2.2.38).

Kear Lear again reinforces sleep's role as a healing process, with Lear's return from madness

preceded by "the heaviness of sleep" (4.7.21).[57] In addition to healing or preventing serious

medical or spiritual illness, sleep was also soothing for the usual weariness of life. Common

ailments appeased by sleep included the exhaustion brought on from travel or the weariness of

being careworn. In *The Comedy of Errors*, Antipholus of Syracuse expresses his desire to harness

this revitalising and refreshing capability of sleep. After travelling to Ephesus to search for his

brother and mother he says to Dromio of Syracuse that he wishes to "return and sleep within

mine inn, / For with long travel I am stiff and weary" (1.2.14-15). The desire to use sleep to

escape the daily weariness of life's circumstances, whether travel or emotion, also appears in

Hamlet. Invoking early modern understanding of sleep as the time wherein the bodily spirits were

replenished, the Player King seeks out sleep to refresh his own flagging spirits, remarking that,

"my spirits grow dull, and fain I would beguile the tedious day with sleep" (3.2.220-21). The use

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[55] William Vaughan, *Approved Directions for Health, both Naturall and Artificiall Deriued from the best Physitians as well Moderne as Auncient. Teaching how euery Man should keepe his Body and Mind in Health: and Sicke, how hee may Safely Restore it Himselfe. Diuided into 6. sections 1. Ayre, Fire and Water. 2. Meate, Drinke with Nourishment. 3. Sleepe, Earely Rising and Dreames. 4. Auoidance of Excrements, by Purga. 5. The Soules Qualities and Affections. 6. Quarterly, Monethly, and Daily Diet. Newly Corrected and Augmented by the Authour* (London : Printed by T. S[nodham] for Roger Iackson, and are to be solde at his shop neere the Conduit in Fleetestreete, 1612), 58.

[56] While these specific improvements to health were the result of moderate sleep, health was understood to be an interrelated system and as such good health was the result of not only moderate sleep but of the management of all of the non-naturals.

[57] The link between sleep and healing in this scene is especially apparent in the Quarto version where the character of 'Gentleman' is named 'Doctor', as R.A. Foakes details in the editorial footnote (4.7.01n).

of "beguile" associates sleep with an escape from the very external world with which early

modern medicine theorises the body is commingled and intertwined.

This emphasis on sleep's capacity as an escape from the world beyond the body also has

echoes of Cleopatra's desire for mandrake in order to effectively skip over the days of Antony's

absence — "Give me to drink mandragora / …That I might sleep out this great gap of time /

My Antony is away" (1.5.3-6). A moment of similar escape from emotion and care is sought (but

not achieved) by Helena in *A Midsummer Night's Dream,* though Helena does not seek the

assistance of a soporific to ease her into sleep. In her address to sleep, Helena articulates her

desire to use sleep as a balm for her emotions, asking that "sleep, that sometimes shuts up

sorrow's eye, / Steal me a while from mine own company" (3.2.435-36). As with the Player

King's desire to beguile the day, Helena's phrasing emphasises the separation that occurs in sleep

between the sleeper's consciousness and their body in the external world. As "compound

creature[s]," sleep enables Helena (and others who wish to escape for a time) to divide the parts

of themselves.[58] At the same time their status as compound or hybrid also means that such

seclusion is incomplete. As I will demonstrate in later chapters, the sleeper is not entirely

contained within their still and silent body during rest.

The process of concoction and condensation that blocked the "conduits and wayes of

the senses" and initiated sleep was central to sleep's ability to soothe the cares and exhaustions of

daily life.[59] Once asleep, this connection between insides and outsides ceases to some extent as

the senses are inhibited, and parts of the "compound creature" retire from itself. As the

examples from Shakespeare illuminate, this division (while desirable and lamented for) is not

achieved — Helena does not soothe her cares in sleep but waits for daylight alone in the forest

and Cleopatra ultimately partakes in the permanent sleep of death in order to escape her

emotional distress. The very status of humans as "compound creature[s]" means that the whole

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[58] Crooke, *Mikrokosmographia*, 198.

[59] Cogan, *Hauen of Health*, 237.

self cannot be isolated in sleep though, as I will discuss in the next section, parts of it are. This apparent isolation from the world (though as I have argued it is an incomplete separation) is primarily driven by the binding of the senses during sleep and the ambiguity of the sleeping body.

2.5   The Bond of the Senses

The binding of the senses in sleep leaves behind a sleeping body that is ambiguous in its presentation. The most notable example of the ambiguity resulting from a sleeping body in early modern literature is the similarity between sleep and death. While the metaphorical and existential links between sleep and death is not the primary focus of this thesis, the pervasive ambiguity between the states offers a useful perspective from which to understand the broader concerns tied to the sensory inhibition that sleep effects.[60]

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[60] See for example:

The sensory restriction experienced in sleep is so central to the process that in his *Hauen of Health,* Cogan justifies his decision to define sleep in sensory terms, "because in sleep the senses be unable to execute their office, as the eye to see, the eare to heare, the nose to smell, the mouth to talk, and all sinowy parts to feele. So the senses for a time may seeme to be tyed or bound."[61] The anonymous author of the religious text *The Drousie Disease* echoes the sentiment, writing that those who sleep have "their eyes bound up from seeing, their eares from hearing, as their other senses from the execution of their several functions."[62] As the cases of Antipholus, Cleopatra, and Helena illustrated, the onset of sleep with its restriction of the senses isolated the sleeper from their own body and the world beyond the body.

Thomas. Cheesman, *Death Compared to Sleep in a Sermon Preacht upon the Occasion of the Funeral of Mrs. Mary Allen, who died Feb. 18, anno Dom. 1695 / by Thomas Cheesman* (London: Printed for Thomas Parkhurst, 1695); John Donne, "VI. [Death be not proud, though some have called thee]," in *Poems, By J. D.: With Elegies on the Authors Death* (London: Printed by M. F. for Iohn Marriot [etc.], 1633); Robert Hayman, "193 Sleepe is the image of Death," in *Quodlibets, Lately come over from New Britaniola, Old Newfoundland. Epigrams and other Small Parcels both Morall and Divine. The First Foure Bookes being the Authors owne: the rest Translated out of that Excellent Epigrammist, Mr Iohn Owen, and other Rare Authors: With two Epistles of that Excellently wittie Doctor, Francis Rablais: Translated out his French at large. All of them Composed and done at Harbor-Grace in Britaniola, Anciently called Newfound-Land. By R. H.*, Literature Online (London: Printed by Elizabeth All-de, for Roger Michell [etc.], 1628); Thomas Lye, *Death the Sweetest Sleep, or, a Sermon Preach't on the Funeral of Mr. William Hiett, Late Citizen of London by Tho. Lye* (London : Printed by J.R. for Thomas Parkhurst, 1681); Francis Quarles, "77. On Sleepe and Death," in *Divine Fancies: Digested into Epigrammes, Meditations, and Observations. By Fra: Quarles*, Literature Online (London: Printed by M. F. for Iohn Marriot [etc.], 1632); Thomas Lye, *The King of Terrors Metamorphosis. Or, Death Transform'd into Sleep. A Sermon Preached at the Funeral of Mrs. Elizabeth Nicoll, Daughter to that Worthy, Eminently Pious, and Charitable Citizen of London, Mr. John Walter Deceased, and Late Wife of Mr. William Nicoll of London Draper. By Thomas Lye Rector of Alhal. Lumbard-street, London* (London : printed by M.S. for Hen. Cripps, and are to be sold at his shop in Popes-head-Alley, 1660). For more recent research on the connection between sleep and death in the period see for example: Jan R. Luth and Justin E. A. Kroesen, "Between Death and Judgment: Sleep as the Image of Death in Early Modern Protestantism," in *Ultimate Ambiguities: Investigating Death and Liminality*, ed. P. Berger and J Kroesen (New York: Berghahn, 2016), 207-225; Kaara L. Peterson, "Shakespearean Revivifications: Early Modern Undead," *Shakespeare Studies* 32 (2004): 240-266; Tanya Pollard, "'A Thing Like Death': Sleeping Potions and Poisons in *Romeo and Juliet* and *Antony and Cleopatra*," *Renaissance Drama* 32 (2003): 95-121. Matthew J. Rigilano, "Waking the Living Dead-Man: The Biopolitics of Early Modern Sleep," *Journal for Early Modern Cultural Studies* 17, no. 4 (2017): 75-112.

[61] Cogan, *Hauen of Health*, 236.

[62] Anon, *Drousie Disease*, 22.

This isolation enabled sleepers to escape from bodily weariness or overwhelming emotional exhaustion, since as the author of *The Drousie Disease* identifies, "yea as they that are asleepe are for the time devoid of care, and insensible to either of joy or paine, neither being affected with the miseries of others to mourne with them, nor with their prosperity to rejoyce with them."[63] With the senses inaccessible, sleepers were unable to reach out and partake in the usual exchange of information — sights, sounds, touch, scents, and tastes — between the world, the body, and the mind.

The sleeper's inability to interact with the world also affects the view of the sleeper from the outside. When the senses are bound up and the spirits drawn inwards, the result is a sleeping body left immobile and unresponsive and, as a result, ambiguous. Speaking about the sleeping woman in early modern drama, David Roberts summarises the difficulties of interpreting the still and silent body of the sleeper. Presented only with "an inexpressive body without a voice," Roberts writes, "we are left to understand the act of observing her."[64] The ambiguity of the still and silent sleeper makes such observations of the sleeper from the outside fraught with multiple interpretative possibilities.

J.K. Barret's exploration of Imogen's sleep in *Cymbeline* highlights the multiplicity of meaning that can be ascribed to the sleeping body, specifically how "Iachimo's words, and especially his literary allusions, bring a number of competing stories into view."[65] Iachimo's allusions not only transform the reader's or audience's understanding of the scene, but alter Imogen herself. Via Iachimo's allusions Imogen "inhabits two narrative spaces at once—she is 'almost already.' Her already is the instantiation of a past story, the short-circuiting of her own present moment; she exists in the already as soon as Tarquin's name is uttered."[66] In other

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[63] Anon, *Drousie Disease*, 22.

[64] Roberts, "Sleeping Beauties," 233.

[65] J.K. Barret, "The Crowd in Imogen's Bedroom: Allusion and Ethics in Cymbeline," *Shakespeare Quarterly* 66, no. 4 (2015): 441.

[66] Barret, "Imogen's Bedroom," 444.

words, Imogen's sleeping body represents herself in her own narrative as well as inhabiting the

narrative of Lucrece and the predatory Tarquin. The immobility and unresponsive nature of the

sleeping body makes it difficult to read the body as *only* sleeping — a difficulty that is captured

by William Latham when he writes that "sleep's but a breathing death".[67]

The pervasive link between sleep and death in early modern England is unsurprising

given the adoption of classical ideas from writers such as Homer, Seneca, and Hesiod. Included

in these classical ideas adopted by early modern writers was the close relation of sleep and death.

As Garrett Sullivan notes in *Sleep, Romance, and Human Embodiment,* the relationship between the

two states of sleep and death for writers such as Homer and Hesiod is frequently a familial one.[68]

In Book XVI of the *Iliad*, for example, Homer refers to "the twin brothers Sleep and Death."[69]

Seneca also positions the familial relationship between sleep and death as brotherly in *Hercules*

Furens: "And you, O Sleep, subduer of troubles, rest for the spirit, sweeter part of human life;

winged child of a starry mother, languid brother of hardhearted Death, who mingle falsehood

with truth."[70] In *Theogony,* Hesiod makes the same association: "the one holds much-seeing light

for those on the earth, but the other holds Sleep in her hands, the brother of Death—deadly

Night, shrouded in murky cloud."[71] These characterisations of sleep and death as relations

provide the foundation for early modern renderings of sleep and death and bring to the fore the

closeness and familiarity of the pair.

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[67] William Lathum, "Il Sonno e Una Morte Vivente," in *Phyala Lachrymarum: Or A Few Friendly Teares, Shed over the Dead Body of Mr Nathaniel Weld Mr of Arts of Emanuel Colledge in Cambridge; who in the Short Journey of his Life, Died betweene the Five and Sixe and Twentieth Yeare of his Youth, 1633. Together with Sundry Choyce Meditations of Mortalitie*, Literature Online (London: Printed by R. Y. for George Lathum [etc.], 1634).

[68] Sullivan, *Sleep, Romance and Human Embodiment*, 74.

[69] Homer, *Iliad, Volume II: Books 13-24*, ed. William F. Wyatt (Cambridge, Mass.: Harvard University Press, 1925), 213.

[70] Seneca, *Tragedies, Volume I: Hercules. Trojan Women. Phoenician Women. Medea. Phaedra*, ed. and trans. John G. Fitch (Loeb Classical Libraries, Cambridge, Mass.: Harvard University Press, 2018), 103.

[71] Hesiod, *Theogony. Works and Days. Testimonia*, ed. and trans. Glenn W. Most (Cambridge, Mass.: Harvard University Press, 2018), 63.

The emphasis on sleep and death as familial relations becomes ubiquitous in the early

modern period. In his 1632 "On Sleepe and Death," Francis Quarles playfully explores the birth

order of the brothers.

> It is receiv'd, that Sleep's the elder brother;
> I see no reason for't: I thinke, the other:
> Though Sleepe does now vsurp the upper hand,
> I'm sure that death do's sweepe away the land.[72]

While Sleepe is a daily presence in life and so "does usurp the upper hand", since Death "do's

sweepe away the Land" he ultimately triumphs in the sibling hierarchy.[73] But there remains in

this example a difficulty in distinguishing the pair — though Sleepe is said to be "the elder

brother" there is apparently "no reason" that clarifies him as such.

Quarles takes the brotherly similarity further in "On Death," suggesting that the pair are

so close that between them there is "no difference but a little Breath."[74] Not only do the pair

share the general similarities expected of sibling relations, but they are so alike as to almost figure

identical twins. In *The Mirrour for Magistrates* (1559)*,* Thomas Sackville identifies the relation

between sleep and death as that of cousins, and echoes Quarles's sentiment that the pair are so

alike that only a breath separates them. Sackville writes that,

> By him lay Heauy slepe the cosin of death
> Flat on the ground, and stil as any stone,
> A very corps, save yelding forth a breath…but as a liuing death,

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[72] Quarles, "On Sleepe."

[73] Quarles, "On Sleepe."

[74] Quarles, "On Sleepe."

So dead alyve, of lyef he drewe the breath.[75]

In his religious work *The Spirituall Watch* (1619), Thomas Gataker also refers to sleep and death as cousins or brothers, writing that "sleepe and death are said to bee bretheren or Cosen-germanes [first cousins]: or the one at least to be an image and a resemblance of the other."[76] This adoption of and reference to the familial link between sleep and death — whether as brothers, twins, or first cousins — has at its core a suggestion of shared looks, with the familial relations implying a similarity of appearance that stems from the immobility and unresponsiveness that sleep, like death, causes.

References to the visual similarity between sleep and death, the Ovidian idea of sleep as *imago mortis*, recur throughout early modern writing.[77] Robert Hayman, for example, speaks directly about how closely sleep mimics death in his book of philosophical topics and epigrams, "when I doe sleep, I seeme as I were dead."[78] John Donne, too, in "Death be not proud," speaks of the effigiate mimicry of death when he writes that, "rest and sleep, which but thy pictures be."[79] The sensory bind that sleep places on an individual presents not only as sleep but potentially as death to those observing the sleeper. This visual similarity between sleep and death is one that Shakespeare made prolific use of and which also appears in *The Faerie Queene*. This similarity acknowledges the visual ambiguity of the sleeping body and gestures to the danger of sleep in its proximity to death.

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[75] Thomas Sackville Earl of Dorset, "The Induction," in *The Mirror for Magistrates: Edited from Original Texts in the Huntington Library by Lily B. Campbell*, Literature Online (Cambridge: The University Press, 1938).

[76] Thomas Gataker, *The Spirituall VVatch, or Christs Generall Watch-word A Meditation on Mark. 13. 37. By Thomas Gataker B. of D. and pastor of Rotherhith* (London : Printed by Edward Griffin for William Bladen at the signe of the Bible at the great north dore of Paules, 1619., 1619), 109.

[77] Ovid, *Metamorphoses* (Newburyport: Open Road Media, 2020), 246.

[78] Hayman, "Sleepe is the Image of Death."

[79] Donne, "Death be not Proud."

For Shakespeare, the visual mimicry of death that sleep produced was a fruitful dramatic image that he made use of multiple times.[80] Following the murder of Duncan, Lady Macbeth expresses the visual similarity of sleep and death, saying that "the sleeping and the dead, /are but as pictures" (2.2.54-55). Lady Macbeth's reference to "pictures" emphasises the role of the observer in relation to sleepers. The visual similarity between sleep and death rests upon an external perspective of the person watching the sleeper. Later in Act 2, when Macduff raises the alarm that murder has been done, he echoes a similar sentiment by calling out to Banquo, Donalbain, and Malcom to

> …awake!
> Shake off this downy sleep, death's counterfeit,
> And look on death itself! up, up, and see
> The great doom's image! Malcolm! Banquo!
> As from your graves rise up, and walk like sprites,
> To countenance this horror! (2.3.75-80)[81]

In insisting that the sleepers awake and rise from their beds "as from your graves" (2.3.79) Macduff echoes the similarities between sleep and death, the bed and the grave, as set out in *The Drousie Disease*. The anonymous author of *The Drousie Disease* writes that, "our beds represent our graves: the sheets wherein wee lye our winding-sheets, wherein wee shall be wrapped. The cloathes that lye on us, the clods of earth that shall bee cast upon us, when wee are laid in our

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[80] Shakespearean references to the visual similarity between sleep and death include: *Antony and Cleopatra* 5.2.344-345, "If they had swallowed poison, 'twould appear By external swelling: But she looks like sleep"; *Cymbeline* 2.2.31-2, "O sleep, thou ape of death, lie dull upon her! And be her sense but as a monument"; *2 Henry IV* 4.3.191-2, "Is he so hasty that he doth suppose my sleep my death?"; *Henry V* 3.6.118, "Though we seemed dead, we did but sleep."; *Henry VIII* 5.1.31-2, "Till Canmer, Cromwell (her two hands) and she, sleep in their graves."; *A Midsummer Night's Dream* 3.2.364, "Till o'er their brows death-counterfeiting sleep".

[81] For another reference to the link between sleep and death in *Macbeth* see 1.7.68-69 "When in swinish sleep / Their drenched natures lies as in a death" and 2.2.37 "Macbeth does murder sleep."

graves."[82] By alerting the sleeping Banquo, Donalbain, and Malcolm to "rise up" as from their "graves," Macduff multiplies the sleep and death imagery: Duncan was sleeping but is now dead, while the three that are woken are imagined as "sprights" of their deceased selves. Further, in doubling the death imagery, Macduff extends the state of death beyond Duncan's body and onto Banquo, Donalbain, and Malcolm too. The relationship between sleep and death is muddled further given that Duncan's death came in sleep; his transition was not from life to "counterfeit" (2.3.76) death in sleep and then back to life on waking, but from life to counterfeit death, to death.[83]

Shakespeare also emphasises the difficulty that observers have in differentiating between the still and silent body in sleep and death. Lysander's sleep in Act 2 of *A Midsummer Night's Dream* recognises the close relationship between sleep and death while also emphasising the ambiguity of the sleeping body on stage. Helena's envy-filled monologue is interrupted by the sight of Lysander's prone form. Spying the still and silent form of Lysander, Helena says "but who is here? Lysander, on the ground? Dead, or asleep? I see no blood, no wound" (2.2.104-05). Indeed, the appearance of the two states is so close that even though Helena can "see no blood, no wound" (2.2.105) she remains unable to distinguish them. Up until the very moment that Lysander wakes Helena's words draw attention to her inability to interpret his prone form, as her hesitant language in her final line before his awakening suggests — "*if* you live, good sir, awake" [emphasis added] (2.2.106).[84] It is only with Lysander's embodiment of sleep's opposite in wakefulness that sleep is able to be differentiated from death.

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[82] Anon, *Drousie Disease*, 21-2.

[83] The transformation of Duncan's formerly sleeping but now dead body also raises questions as to the role of the watching (or not watching) audience in the theatre. Though an extensive examination of the audience watching sleepers is beyond the main focus of this research I briefly explore the implications of the audience watching or not watching on-stage sleepers in the Conclusion (see page 247).

[84] Cf. *Romeo and Juliet*, especially Romeo's speech at 5.3.74 where he cannot distinguish sleep from death and mistakes one for the other.

The moment of awakening that clarifies Lysander's state as sleep and not death in *A Midsummer Night's Dream* is not forthcoming in a similar scene of confusion with Cordelia in *King Lear*. As with Lysander, however, the moment of clarification is preceded by confusion driven by the visual congruity of sleep and death.[85] Lear asks of the others in the scene to "lend me a looking glass. / If that her breath will mist or stain the stone, / Why, then she lives," (5.3.259) and only a few lines later he announces that "this feather stirs, she lives!" (5.3.262). Though sleep and death are said to be brothers, the mirror imagery in this scene — like Lady Macbeth's focus on the pictorial quality of the sleeping and dead — emphasises the connection between watch and sleep by emphasising the centrality of observation and makes a case for the examination of the pair.

Confusion between the states of sleep and death are not as frequent in *The Faerie Queene* as they are in Shakespeare. Perhaps this is because the embodied nature of drama magnifies the counterfeit nature of sleep. S. Viswanathan notes that, "on the stage the sleeping and the dead are the same; stage death and stage sleep are alike counterfeit," and offers wider commentary on the counterfeit nature of theatre itself. Nevertheless, the connection between the two states is featured in Spenser's epic.[86] One example of Spenser's conflation of sleep and death is evident in Book I, when the Redcrosse Knight battles Sansjoy. When Duessa returns to the gravely injured Sansjoy later that night he is described as being in a "slombring swownd nigh voyd of all vital spirit" (I.v.19.5). Three stanzas later Sansjoy is described as sleeping in deadly shade — "lo

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[85] The confusion between sleep and death is evident in the extended scene. Lear begins by asserting that Cordelia is "gone forever" (5.3.257), that he "know[s] when one is dead, and when one lives" (5.3.258), and that Cordelia is "dead as earth" (5.3.259), but immediately moves to suggest the looking glass method, which is couched in terms of uncertainty "*if* that her breath…then she lives [emphasis added]" (5.3.260-61). This same language is used when he suggests the feather, "*if* it be so, / It is a chance" [emphasis added] (5.3.263-64). The confusion of Lear's own ability to distinguish between sleep and death is reinforced by Kent's and Edgar's respective single lines that sit between those of Lear's. Upon seeing Cordelia's body, the Earl of Kent asks if what he is witnessing is "the promis'd end" (5.3.261), referring to death, to which Edgar replies with his own question "[o]r the image of that horror?" (5.3.262).

[86] S. Viswanathan, "Sleep and Death: The Twins in Shakespeare," *Comparative Drama* 13, no. 1 (1979): 61.

where the stout *Sansioy* doth sleepe in deadly shade" (I.v.22.9) — emphasising the cloudy line between the two states. Though Sansjoy is described as "slombring" it is soon made clear that he is almost, or perhaps already, dead. As the editors of *The Faerie Queene* remark, even healed and freed from sleepy death by Aesculapius, Sansjoy cannot return to his earthly life and so his deathly slumber is transformed into death in actuality.[87]

I have explored how sleep theory in early modern England depended upon the interaction between the space within the body and the space beyond. Sleep as part of this interactive system was a state that improved and sustained good health. However, sleep was also a state that necessitated the isolation of the individual via the binding of the senses, which was a result of sleep's physiological process. This isolation of the sleeper renders the body unmoving and unresponsive, and as such when represented in the literature poses a difficult interpretative task. The difficulty of reading the sleeping body is evident in the ambiguous interpretations that can be made when viewing it. Of all the examples of this ambiguity of the sleeping body, the most important is the intimate, indeed familial, relation between sleep and death and the difficulty in distinguishing the two states from one another.

What is relevant here is the larger concern about sleep that this pervasive association suggests. Even if the counterfeit death of sleep does not transform into real death as it does in *Macbeth* and *Romeo and Juliet*, the sensory restriction of sleep — from Desdemona to Imogen, and Henry IV to Duncan — invariably puts the sleeper in a vulnerable position. Sleep does not just look like death, it renders the sleeper as little more than a body, vulnerable in its inability to act. This vulnerability provides the perfect state for opportunistic or accidental harm, both physical and spiritual, to occur. The ubiquity of the conflation of sleep and death in the period signals a larger concern about safety and security during a time when the senses are restricted, and the sleeper is left unaware.

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[87] See Edmund Spenser, *The Faerie Qveene*, Rev. 2nd ed., ed. A. C. Hamilton, Hiroshi Yamashita, and Toshiyuki Suzuki (Harlow, England: Pearson Longman, 2007), 79. I.v.44.4-6n

2.6   Sleep as a Necessary Vulnerability

As we have seen, for all of the health benefits that moderate sleep could impart on an individual, it also left them vulnerable to internal and external dangers. As Alec Ryrie notes, "going to sleep in the early modern world was dangerous…Death often came in the night, whether from disease, household accident, fire, violence or simply from cold."[88] In *Sleep in Early Modern England,* Sasha Handley writes that "sleep could endanger the household's security and the physical and spiritual lives of its occupants by exposing them to fires, floods, malicious intruders, bedbugs, disease, mental disorder, sexual assault, or even death and damnation."[89] Sleepers in early modern England, therefore, were vulnerable to a host of physical and spiritual risks in the hours where slumber bound their senses, and the physical and spiritual threats to sleepers could stem from both internal and external sources. For the most part, the internal threats to sleepers came from the mismanagement of their sleep (and the other non-naturals) and so could be rectified by the individual. The external threats, however, were not so easily avoided by the sleeper.

Where Bradwell notes the inhibition of the sleep process caused by immoderate sleep, Cogan outlines the effect of this inhibition on the individual's physical and mental capacities, writing that immoderate sleep "maketh the bodie slowe, and unapt to honest exercises, and subject to manie diseases, and the wittie dull and unable either to conceiue or to retaine."[90] Cogan also writes that "they that sleepe a great part of the day, and doe as it were striue with the dormouse, who shall sleepe longest, it is no maruaile of they be both unhealthie in their bodies, and in witte, like the horse and mule in whome there is no understanding."[91] For Cogan, the sedation of the animal spirits through immoderate sleep has a dehumanising effect as the

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[88] Alec Ryrie, *Private and Domestic Devotion in Early Modern Britain* (United Kingdom: Routledge, 2016), 74.

[89] Handley, *Sleep in Early*, 7.

[90] Cogan, *Hauen of Health*, 243.

[91] Cogan, *Hauen of Health*, 243.

individual is reduced to a brute-like level of functioning.[92] This variety of vulnerability could be controlled by a more conscientious mediation of sleep and the other non-naturals, and by careful balancing of the humours.

Chief among sleep's external vulnerabilities was the potential to be physically harmed. On the night of 21 April 1614, Edward Hall, a miller from Surrey, was violently killed in his sleep. Three of his servants, Mr Selling, Mr Pett, and Mr Streater, found him napping by the fire in his chair after dinner. With a pickaxe they each in turn beat Mr Hall around the head and chest with it until he lay dead "imbrued in his own gore."[93] Mr Hall's violent death brings to mind dramatic moments in Shakespearean drama and in *The Faerie Queene* where sleepers are vulnerable to physical attack. In *The Tempest*, Caliban discusses with Trinculo and Stephano the possibility of overthrowing Prospero as he sleeps, saying: "yea, yea my lord: I'll yield him thee asleep, / Where thou mayst knock a nail into his head" (3.2.58-9) and again later in the scene "within this half an hour well he be asleep: / Wilt thou destroy him then?" (3.2.112-13).[94] Caliban's implication here is that even Prospero's magic cannot protect him from the vulnerability to physical attack that sleep incurs.

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[92] The link between sleep and dehumanisation that Cogan refers to is evident in Book II of *The Faeirie Queene* with the story of Gryll. See Sullivan, *Sleep, Romance and Human Embodiment*, particularly Chapter One for an excellent analysis of this scene as it relates sleep to ideas of the hierarchy of humanity and animality. See also Erica Fudge, *Perceiving Animals* (Hampshire: Macmillan Press, 2000) for a discussion about the boundaries between human and beast in early modern literature.

[93] I. T., *A Horrible Creuel and Bloudy Murther Committed at Putney in Surrey on the 21. of Aprill last, 1614, being Thursday, vpon the Body of Edward Hall a Miller of the same Parish, done by the Hands of Iohn Selling, Peeter Pet and Edward Streater, his Seruants to the said Hall, each of them Giuing him a Deadly Blow (as he lay sleeping) with a Pickax. Published by authority* (Imprinted at London : [By G. Eld] for Iohn Wright, and are to be sold without Newgate at the signe of the Bible, 1614).

[94] Cf. the nail in the head of a sleeper in *The Tempest* to the "Song of Deborah" in Judges 5:24-26 that recounts Jael's similar act upon the sleeping Sisera: "Blessed above women shall Jael the wife of Heber the Kenite be, blessed shall she be above women in the tent. He asked water, and she gave him milk; she brought forth butter in a lordly dish. She put her hand to the nail, and her right hand to the workmen's hammer; and with the hammer she smote Sisera, she smote off his head, when she had pierced and stricken through his temples."

The rules for moderate sleep set out by the period's physicians were not only useful for countering internal vulnerabilities but helped to mitigate external physical risks. For example, while not sleeping out of doors or on the ground was good to stop the cold impacting on concoction, it also meant that the sleeper was secure from certain dangers such as animal attack.[95] In *As You Like It* Shakespeare illustrates the danger that could be faced when the advice not to sleep outside on the ground is ignored. Asleep under a tree, Oliver is unaware of snake and lion that stalk him in his slumber.

> A wretched, ragged man, o'ergrown with hair,
> Lay sleeping on his back; about his neck
> A green and gilded snake had wreathed itself.
> Who with her head, nimble in threats, approached
> The opening of his mouth… (4.3.105-09)

In addition to the snake preparing to enter his innards via his sleep-slacked mouth, Oliver also lies unaware of the hungry lioness that waits to devour him. As it happens, Oliver is in no real danger from the lioness until he wakes since it was understood in the early modern era that lions will not eat prostrate prey.[96] The snake, however, poses a real threat to Oliver who has a narrow escape from sustaining harm,

> But suddenly
> Seeing Orlando it unlinked itself
> And with indented glides did slip away. (4.3.109-11)

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[95] Bradwell, *Watch-Man*, 40; Cogan, *Hauen of Health*, 240.

[96] Pliny the Elder, *Natural History, Vollume III: books 8-11*, ed. and trans. H. Rackham (Cambridge, Mass.: Harvard University Press, 1940), 37. "The lion alone of wild animals shows mercy to suppliants; it spares persons prostrated in front of it."

It is only with the lucky arrival of Orlando that Oliver avoids one of the many physical dangers that sleep poses. Orlando's watching presence emphasises that it is not sleep itself that is the danger, but the restriction of the senses and the inability to keep watch over oneself that engenders the risks of slumber. Moreover, Orlando's watch demonstrates the extent to which a protective watch could improve the safety of sleepers by supplementing their limited sensory capacity.

For others in Shakespearean drama there is no such escape. *Macbeth* and *Hamlet* both feature characters whose vulnerability in sleep transforms their repose into the sleep of death. In *Macbeth*, Lady Macbeth and Macbeth wait until the monarch is sleeping — albeit indoors — until they carry out their regicide. King Hamlet suffers a similar fate in *Hamlet* in an orchard, that mid-way point between the wilderness and a room. Unlike Duncan, who attempts to mitigate the vulnerabilities of sleep by closing a door and posting a guard, King Hamlet disregards a large proportion of the guidelines for moderate sleeping that might have secured his sleep more fully, such as sleeping indoors. Instead, the King elects to take his daily nap outside in the orchard, his "custom always of an afternoon" (1.5.60), without even the benefit of guards such as Duncan employs. In both cases, the restricted senses of sleep leave the kings vulnerable to physical attack. Sleep in the cases of Duncan and King Hamlet is not only a visual counterfeit of death but can result in death.[97]

Where Shakespeare details the sleeping Prospero who has violence plotted against him by Caliban, the near consumption of Oliver as he risks sleeping outdoors, the violent regicide of Duncan as he sleeps as a guest in Macbeth's castle, and the deadly orchard slumber of King Hamlet, Spenser displays another kind of physical vulnerability. Spenser's episode of Chrysogone begins by highlighting the capacity that sleep has in soothing weariness: "Til faint through yrkesome wearines, adowne / Vpon the grassy ground her selfe she layd / To sleepe, the whiles

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[97] As I will explore in more depth in Chapter Five, even the protective measures that Duncan has in place can only mitigate his vulnerability to a point — sleep always remains a time of vulnerability.

a gentle slombering swowne" (III.vi.6-7). What begins as a sleep that will heal Chrysogone's

"yrkesome wearines" (III.vi.7.1) becomes a sleep wherein her body is violated and impregnated

as the stanzas continue:[98]

> The sunbeams bright vpon her body playd,
> Being through former bathing mollifide,
> And pierst into her wombe, where they embayd
> With so sweet sence and secret power vnspide,
> That in her pregnant flesh they shortly fructified. (III.vi.7.5-9)

The early modern medical advice not to sleep in the heat of the day so as to avoid creating a

struggle between the body's heat and the heat of the day is transformed here through Spenser's

use of Ovid's *Metamorphoses*. As the editors of *The Faerie Queene* note, the impregnation of

Chrysogone draws on Ovid's use of abiogenesis and requires the careful balancing of the

humoural properties.[99] Chrysogone's body, as it cools and moistens in sleep, is analogised with

the pool in which she swims. The "moyst complexion" of Chrysogone's body combines with the

heat of the sunbeams to create abiogenetic life (III.vi.8.5). As Spenser explains in stanza eight:

> reason teacheth that the fruitfull seades
> Of all things liuing, through impression
> Of the subeames in moyst complexion
> Doe life conceiue. (III.vi.8.3-6)

In addition to the moist changes that sleep brings to Chrysogone's body, the binding of her

senses in sleep is also central to her violation. When Chrysogone is impregnated by the

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[98] It is important to note that the impregnation of Chrysogone and the birth of her babies is also intended to be read
as a miraculous event. However, though miraculous these moments of conception and birth are also moments
wherein the body is transgressed by external elements or agents without the knowledge or consent of the sleeper.

[99] See Spenser, *The Faerie Qveene*, 342. III.vi.8n

sunbeams the emphasis is that it is done "vnspide" just as the birth of her twins is also

conducted in a "slombry traunce" later in the canto (III.vi.29.7). Like with Oliver and Duncan,

sleep places Chrysogone at risk of having her body infringed upon.[100] Just as the poison

penetrates the sleeping King Hamlet, and the dagger pierces the chest of the slumbering Duncan,

the sunbeams penetrate the body of Chrysogone as she sleeps on the grass.

While the sensory bind of sleep places sleepers at risk of physical molestation, they are

also vulnerable to spiritual harm in sleep. Sleep is a particularly vulnerable time spiritually

because, as Thomas Gataker notes, Satan

> watcheth mens idle times, and when he findeth the heart vacant & the minde
> free from present imployment, then is heé busie to iniect first idle and sandy
> thoughts, by which he maketh way for worse matters, and after wicked and
> noisome motions, by which he commeth many times to take full seisen of the
> soule, and to worke its vtter ruine.[101]

Here again sleep is associated with an absence of cognition as the mind is "free from present

imployment," though in this case Satan (with his preternatural abilities) is able to access the

sleeper's consciousness. The spiritual vulnerability of sleepers is explored by Spenser in the

opening cantos of Book One of *The Faerie Queene*, which opens with the Redcrosse Knight and

Una beginning the quest to defeat the dragon that terrorises the kingdom of Una's parents. As

they travel, they meet an old man upon the road, the disguised enchanter Archimago, who

invites them to rest the night at his hermitage. With the coming of night, the Redcrosse Knight,

Una, and the dwarf who travels with them all succumb to sleep in Archimago's Hermitage:

> The drouping Night thus creepeth on them fast,

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[100] As I will argue in Chapter Three sleeping women such as Chrysogone, unlike Oliver and Duncan, suffer physical
risks in sleep that are specifically tied to their womanhood.

[101] Gataker, *Spirituall Watch*, 10

> And the sad humor loading their eye liddes,
>
> As messenger of Morpheus on them cast
>
> Sweet slombering deaw, the which to sleep them biddes;
>
> Vnto their lodgings then his guests he riddes:
>
> Where when all drownd in deadly sleep he finds,
>
> He to his studie goes, and there amiddes
>
> His magick books and artes off sundrie kindes,
>
> He seeks out mighty charmes, to trouble sleepy minds. (I.i.36)

Spenser's use of the epithet "deadly" to describe sleep connects with the ubiquity of the sleep and death association in the period and emphasises the vulnerable state in which sleep places the three travellers. His use of "drownd" reinforces the vulnerability by connecting sleep's moistening effects on the body (a biologically necessary process that supports health) with the implication of death. Spenser here plays on the familial relationship between sleep and death and the unclear boundary between the two states.

Though the bodies of the Redcrosse Knight, Una, and the dwarf lay vulnerable in sleep, Archimago does not attack the body of the Redcrosse Knight, as Macbeth does Duncan and as Caliban encourages Stephano and Trinculo to do to Prospero. Instead, as the closing line of the stanza suggests, Archimago's target is cognitive; he "seeks out mighty charmes, to trouble sleepy *minds* [emphasis added]" (I.i.36.9). Though the body is left vulnerable due to limited sensory capacity in sleep while the mind of the sleeper appears inaccessible, Archimago's targeting of "sleepy minds" illustrates that the mind is also at risk. Archimago's attack challenges the "idea of a self-contained retreating subject and the historical idea of a self with a private life" that Jennifer Lewin identifies as occurring with the episodes of sleep in *A Midsummer Night's Dream*.[102] In the face of Archimago's attack, the Redcrosse Knight (and even Una) are unable to retreat to any

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[102] Jennifer Lewin, "Sleep, Vulnerability and Self-Knowledge in *A Midsummer Night's Dream*," in *Forming Sleep: Representing Consciousness in the English Renaissance*, ed. Nancy Simpson-Younger (Pennsylvania: Penn State University Press, 2020), 112.

self-contained space of sleep, nor are they able to contain their private lives within such a space.

Instead, Archimago's magic enables him access to the apparently private space of the mind as

private desire (the Redcrosse Knight's tempting thoughts) and private bodies (Una's nude and

sexualised form) are drawn out and rendered public visions. Even when sleepers' minds seem to

be contained within the body in sleep, they are accessible to the world beyond.

As Una and the Redcrosse Knight sleep, Archimago creates false images that trick the

Redcrosse Knight into believing that he first dreams, then sees, Una acting in an unchaste

manner. As a result of these manipulations the Redcrosse Knight flees, separating himself from

Una. Archimago's separation of the pair amounts to a spiritual attack on the Redcrosse Knight

given Una's allegorical significance as Truth and oneness in the religious and philosophical

senses, as Elizabeth I, and as "both the theological and the political dimensions of the

Elizabethan church."[103]

In an analysis of this episode, Benjamin Parris suggests that "it is clearly his insomniac fit

that triggers Redcrosse's ill-advised act of judgement and that causes him to split from Una."[104]

Parris also argues that this episode of apparent insomnia by the Redcrosse Knight "constitutes a

pathological version of watch and that Spenser uses it to evoke misguided forms of vigilant

care."[105] However, since Archimago targets the Redcrosse Knight's dreams it is clear that he does

indeed sleep. As such, it is the lack of watch that enables the success of Archimago's plan rather

than a pathologised one — like Satan he "iniect[s] first idle and sandy thoughts" into the

Redcrosse Knight's mind before wreaking "vtter ruine" upon his soul. As Rachel De Smith has

noted, sleep, particularly in Book One of *The Faerie Queene,* is a dangerous act since "sleep may

thus drown, numb, and enchant Spenserian sleepers, and with such terms Spenser makes sleep

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[103] Douglas Brookes-Davies, 'Una,' in *The Spenser Encyclopedia*, ed. A. C. Hamilton (Toronto: Universtiy of Toronto Press, 1990).

[104] Parris, "Watching to Banish Care," 172.

[105] Parris, "Watching to Banish Care," 159.

both deadly and dangerous."[106] Sleep leaves the individual vulnerable to attack by external

parties, however, as I argue this vulnerability can be mitigated by a protective watch.

In addition, there exists in the period an important link between sleep and sin. As

Thomas Gataker writes:

> Sinne is in the word compared to a sleepe. Let not vs sleepe, as others sleepe,
> saith the Apostle: For those that sleepe, sleepe in the night: and, we are not of
> the night, but of the light and of the day. He speaketh as of a spirituall night
> of ignorance, so of a spirituall sleepe of sinne.[107]

Henoch Clapham, too, in *The Sinners Sleepe* (1592) succinctly articulates this connection:

> …to lye in sinne, may well be said to sleepe in sinner: first because the sinner
> thinketh, that sinne is as necessary for the comfort of his flesh, as sleep for the
> wearied bodie: secondly because a man is as hardly to be stirred and pulled out
> of sinne, as a man in a dead sleepe to bee awaked, and to leape out of his bed.
> As the Serpents sting darted into a mans legge, doeth by litle and litle drawe
> the bodie to sleepe, and that vnto the death, the venome thereby the sooner
> exhaust of the heart: so the Serpent and Dragon of hell, hauing pearced a man
> with his venemous dartes of covetousnes, Idolatrie, Theft, Adulterie, Murther,
> Drunkennes, Lying, Pride, &c.[108]

In its association with sin, sleep takes on a metaphorical power illustrating the ease with which

sin is carried out and then justified by sinners. Particularly relevant in Clapham's work is the

mention of the "serpent and dragon of hell," whose sting (like poisons that affect the body)

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[106] De Smith, "Perilous Sleep," 55.

[107] Gataker, *Spirituall Watch*, 6. The verse that Gataker refers to here is from Thessalonians 1 5:5-7 which says: "Ye are all the children of light, and the children of the day: we are not of the night, nor of darkness. Therefore, let us not sleep, as do others; but let us watch and be sober. For they that sleep sleep in the night…"

[108] Henoch. Clapham, *The Sinners Sleepe VVherein Christ Willing her to Arise Receiueth but an Vntoward Answer. By Henoch Clapham* (Edinburgh : printed by Robert Walde-graue, printer to the Kings Majestie, 1596), 11-12.

slowly draws the soul to sleep and ultimately death.[109] The dragon of hell that Clapham

references here is the dragon that Spenser also uses in his legend of Holiness. Una's parents are

Adam and Eve, and it is their kingdom of Eden that is being ravaged by the dragon that the

Redcrosse Knight slays at the end of Canto xi.

     Taking into consideration De Smith's identification of sleep's danger in Book One, the

link between sleep and sin in the period, and the appearance of the dragon of hell in the Legend

of Holiness, I propose that it is in fact sleep that made the Redcrosse Knight vulnerable to

Archimago's influence. It is sleep that enables the foundation of doubt to be built, which makes

the false images that the Redcrosse Knight witnesses when woken most effective and leads him

to forsake Una and enter the metaphorical sleep of sin. Just as the sensory restriction inherent in

sleep makes the sleeper vulnerable to physical attack, this episode with the Redcrosse Knight

demonstrates that sleepers are also vulnerable from a spiritual point of view.

     In partaking in the biological necessity of sleep and the procurement of the health

benefits that it afforded, sleepers were also left at risk of harm and violation. The sources of this

risk could be either internal or external. External risks were more difficult to defend against.

Sleepers could be physically or spiritually attacked as the sleep of Duncan, King Hamlet,

Chrysogone, and the Redcrosse Knight illustrate. While these external attacks were more difficult

to defend against due to the sleeper's own bound senses, a protective watch was one way that the

risk of external attack could be mitigated against. By implementing a protective watch, sleepers

could supplement their bound senses and cease their own watching.

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[109] Clapham, *Sinners Sleepe*, 12.

2.7 "Some must watch while some must sleep"[110]

In early modern England the word "watch" encompassed multiple meanings. To watch was to "be or to remain awake."[111] It could also be used to refer to the spiritual act of "remain[ing] awake for purposes of devotion."[112] Within these frames of reference, watch, like sleep, is an apparently individual act concerned with the physical or spiritual self. However, to watch also inherently extended beyond the individual. To watch was also to "be on one's guard for danger or surprise" such as guard and watchmen do at their posts.[113] To sit by a sick person's bedside in order to assist or comfort them was also referred to as a watch.[114] Common to many of these definitions of watch was a foundation of protection. To watch was to be vigilant, awake, and aware and to direct attentional capacities towards protection. To be asleep is to forgo the sensory awareness of the watching hours. In order to mitigate the vulnerability of sleepers who could not watch themselves, watch as an act of safeguarding and protecting could be implemented.

Given the close association of watch with sleep, as its opposing non-natural and with the presence of watchmen guarding sleepers in early modern literature, the acknowledgement of their relation to one another is essential for an examination of sleep. Although watch is intimately connected to sleep in the period the connection between the two is under-explored in

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[110] *Hamlet* 3.2.265.

[111] Oxford English Dictionary, "watch, v." (Oxford: Oxford University Press).

[112] Dictionary, "watch, v."

[113] See for example: Humilitá the porter who guards the House of Holiness in *The Faerie Queene* I.x.5; Duncan's (unsuccessful) grooms in *Macbeth* 2.2.5-9; Dogberry and the watch in *Much Ado about Nothing* 3.3. See also Rembrant's depiction of such protective watching in his painting *The Night Watch* (1642).

[114] The earliest example of this use of the word watch in the *Oxford English Dictionary* is from 1684. However, in *The Faerie Queene* Spenser uses the term watch in reference to the sick-bed vigil that Priscilla conducts over the injured Aladine. See VI.iii.10.6.

current scholarship, particularly in terms of protective watch.[115] One recent exception is Nancy

Simpson-Younger's exploration of watching in *Macbeth*. Simpson-Younger examines the role of

those who protectively watch over sleepers and suggests that "Practices that safeguard the

vulnerable, including the practice of watching the sleeper, not only preserve individuals; they

create an ethical system in which personhood is protected at a larger level, because the fate of

every person influences the identity of his or her peers."[116] This thesis will develop Simpson-

Younger's discussion of protective watchers during sleep and argues that the connection

between watcher and sleeper is not simply an ethical obligation of one individual to another that

influences identity, but that sleepers and their protective watchers form a single cognitive system

that questions the very notion of what "personhood" is.

Within the medical context, establishing the number of requisite hours of watch (being

awake) for an individual was determined, as with all aspects of health, with reference to their

dominant humoural quality. Whether a person was naturally moist or dry had an impact on how

many hours of watch was declared a moderate amount. Unlike the advice for hours of sleep,

there was no general range of hours provided when advising the adequate duration of watching.

Instead, in *Via Recta Pars Secvnda,* Venner recommends hours of watch by humoural category.

The inherent dryness of a choleric and melancholic body, for example, meant that too much

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[115] When sleep and watch are considered together in early modern scholarship the primary focus is on the nefarious
observation of or violation of sleepers. See for example: Barret, "Imogen's Bedroom". Exceptions are: David
Bevington, "Asleep Onstage," in *From Page to Performance: Essays in Early English Drama*, ed. John A. Alford (East
Lansing: University of Michigan Press, 1995) who explores the body of the sleeper onstage from a meta-theatrical
perspective; Celia R Daileader, *Eroticism on the Renaissance Stage: Transcendence, Desire, and the Limits of the Visible*
(Cambridge: Cambridge Universty Press, 1998); Michael Neill, "Unproper Beds: Race, Adultery, and the Hideous
in *Othello*," *Shakespeare Quarterly* 40, no. 4 (1989): 383-412; Roberts, "Sleeping Beauties" who attempts to recentre
sleeping women who are subject to desirous and voyeuristic observation; Simpson-Younger, "Watching the
Sleeper" who examines the ethics of watching sleep; Peter Stallybrass, "Transvestism and the 'Body Beneath':
Speculating on the Boy Actor," in *Erotic Politics: Desire on the Renaissance Stage*, ed. Susan Zimmerman (London:
Routledge, 1992), 64-83; and Georgianna Ziegler, "My Lady's Chamber: Female Space, Female Chastity in
Shakespeare," *Textual Practice* 4, no. 1 (1990): 73-90.

[116] Simpson-Younger, "Watching the Sleeper," 271.

watching was particularly harmful for health. As Venner writes, "to leane Cholericke and Melancholicke Bodies, nothing is more pernicious then too much watchfulnesse…by reason of their drie disposition of body."[117] In contrast, for the naturally moist phlegmatic types "watchings are to bee commended and enjoyned," by virtue of the fact that too much sleep could "increase their moist and cold distemperature, and make it altogether sickly."[118] Finally for sanguine types, Venner suggests that "it is better for them to bee sparing in sleepe, and to bee somewhat macerated with watchings, then to be exceedingly puffed up therewith."[119] Just as sleep's naturally moist quality risked the body becoming too moist, watching was a naturally drier state that risked parching the body.

In the absence of moderate sleep and with immoderate watch the effects on the bodily processes are multiple. As Venner notes, a result of too much watching is that the body's organs and functions "are deprived of their refreshing, and the spirits retracted from the stomacke and principall parts" where they reside in sleep.[120] As Venner continues, if too many hours are spent watching and sleep is neglected then "weaknesse must needs follow, and a bad concoction, the body consequently repleted with crude, putride, and vaporous humours."[121] As a result of interrupting the processes that usually occur in sleep, whether through watching as unintentional insomnia or as willed vigilance, the faculties of the body become impaired. As Venner writes, "…watching, except it bee with mediocrity, dryeth up and consumeth the bodie, dimmeth the sight, washeth the Spirits, and destroyeth all the powers and faculties both of body and minde."[122] Brooke advises that, "over-much Watching consumeth the Spirits, dryeth the body, hurteth the Eye-sight, and very much shortens our Lives," and Bradwell records that too much

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[117] Venner, *Viae Rectae*, 12.

[118] Venner, *Viae Rectae*, 13.

[119] Venner, *Viae Rectae*, 14.

[120] Venner, *Viae Rectae*, 3-4.

[121] Venner, *Viae Rectae*, 3-4.

[122] Venner, *Viae Rectae*, 14.

watching "dries vp the good humors, and sets them in a heat, and (which is most dangerous) weakens the Naturall Forces."[123] Through the immoderate management of watch the process of concoction, the refreshing of the bodily spirits, and the balancing of the humours is unable to occur leaving the individual with reduced physical and mental capacity and an increased likelihood of illness or disease.[124] The inability for an individual to remain watching (waking) is connected to the concept of watching (guarding) with the biological necessity of sleep subsequently making the presence of a protective watch over the sleeper prudent.

As is the case in twenty-first century management of circadian rhythms, partaking in too much watching in early modern England could come as a consequence of daily activities like working or studying late.[125] However, too much watching could also be the result of sleeplessness (what we would now call insomnia) if it were to occur with frequency.[126] This kind of care-driven watch is best illustrated in *The Faerie Queene* with the allegorical character Gelosy, who "dare neuer sleepe…Ne euer rests he in tranquility" (III.x.58.6-8). Later in the poem Spenser expands on this notion of sleeplessness as caused by strong emotions such as jealousy with the sleeplessness of Sir Scudamour. Scudamour is unable to use sleep as a balm for his cares when he stops for the night in the allegorical forge The House of Care:

> There lay Sir Scudamour long while expecting,
> When gentle sleep his heauie eyes would close;
> Oft changing sides, and oft new place electing,
> Where better seem'd he mote himself repose;
> And oft in wrath he thence again vprose;
> And oft in wrath he layd him downe againe.

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[123] Bradwell, *Watch-Man*, 39; Brooke, *Conservatory of Health*, 182.

[124] Examples can be found in Barrough, *Methode of Phisicke*. Included among the ills that he notes as caused by too much watching are: "headache caused by heate," "headache caused of choller," and "headache casued of feuers."

[125] Venner, *Viae Rectae*, 4.

[126] The *Oxford English Dictionary* records the first use of the term insomnia to describe this type of sleepless watching as occurring in 1623 in H. Cockeram's *The English Dictionarie; or, An interpreter of hard English words*.

> But wheresoeuer he did himself dispose,
>
> He by no means could wished ease obtaine:
>
> So euery place seem'd painfull, and ech changing vaine. (IV.v.40)

Spenser's anaphora at the start of lines five and six places Scudamour's wrath, caused by the reported infidelity of his love Amorett with another knight, at the centre of his restless condition. The effect of the anaphora begins earlier in the stanza with Spenser's use of "Oft" at the start of the third line, before he follows it in quick succession in the second half of the same line. By the time "oft" reappears in lines five and six it creates a repetition that draws out the stanza. This repetition echoes the repeated actions of Scudamour's restless attempts to sleep in the long and drawn-out night. The use of "oft" rings repetitively like the noise of the forge that torments the restless Scudamour.

Scudamour's mental distress — the wrath and jealousy — and the impact it has on his sleep are allegorically manifested via the noise of the House of Care over the drawn out, multi-stanza scene:

> And euermore, when he to sleepe did thinke,
>
> The hammers sound his senses did molest;
>
> And euermore, when he began to winke,
>
> The bellowes noyse disturb'd his quiet rest,
>
> Ne suffred sleepe to settle in his brest.
>
> And all the night the dogs did barke and howle
>
> About the house, at sent of stranger guest:
>
> And now the crowing Cocke, and now the Owle
>
> Lowde shriking him afflicted to the very sowle. (IV.v.41)

In his attempted sleep, Scudamour embodies the multiple meanings of watch: wakefulness when sleep is desired or usual, insomnia, as well as vigilance against the strange noise and potential dangers of the forge, and an emotional vigil spurred by the loss of Amorett. The constant

motion of his body as he tries to sleep recalls Brooke's comment on sleep, "when we are awake
the Understanding is employed, the Senses the Limbs, and parts destined to motion, whereby the
spirits are wasted."[127] Where Scudamour's spirits have been wasted in the day, his wrath seems to
power the motion of his body in its place as he repeatedly arises and lies down in the night. The
awareness of Scudamour's overwrought senses, that hear the "bellowes noyse," the barking dogs,
the "crowing Cocke," and the shrieking owl, stand in stark contrast to the sensory binding of
sleep that he desires but cannot achieve. As Spenser identifies in the opening scenes of *The Faerie
Queene*, care is the enemy of sleep, as Morpheus's watch dogs are described as "watching to
banish Care their enemy, / Who oft is wont to trouble gentle Sleepe" (I.i.40.5-6). In the case of
Scudamour it is his care and concern for Amorett that causes his insomniac watching. Watching
as the act of being or staying awake was thus influenced by other elements, such as emotional
distress, environmental noise, or bodily discomfort. Though engaging in sleep is (eventually) an
involuntary act it requires careful balancing with its opposing non-natural of watch.

   In addition to watching as a state that is the opposite of sleep, for early modern writers
watching was also an *act*. Even the medical texts, with their focus on watch as a state, gesture
towards this alternate meaning. This gesturing towards watch as a protective act as well as a state
of consciousness is illustrated by the title and opening of Bradwell's *A Watchman for the Pest*
(1625). Bradwell's text provides advice for the management of health in the time of the plague.
In the opening lines addressed to the reader he writes, "therefore call this Booke, A Watch-man
for the Pest, because it doth onely (as if it were a Warder) stand at the dore without, and deliver
things necessary for preservation to those within; but neither enters the infected house, nor
meddles with the Cure of the Contagious."[128] The advice within the text is personified and
imagined as a watchman standing guard over households and protecting them from the threat
that plague posed. Bradwell's positioning of the watcher in the doorway positions them in a

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[127] Brooke, *Conservatory of Health*, 175.

[128] Bradwell, *Watch-Man*, 39.

liminal space mediating between the body and the external environment. This liminality is

evident when protective watchers guard sleep too. As I argue, watchers function as a supplement

for the sleeper's incapacitated attentional abilities and, as such, become a conduit between the

external environment and the sleeping body and mind.

The intersection of watching as a state and as an act is also made clear in Gataker's *The*

Spirituall Watch. Though Gataker's primary concern is the religious vigilance that staves off sin in

preparation for the day "wherein they shall all be called to giue up their accounts," he begins by

defining watch.[129] Gataker writes that "watching is, to speake properly, an affectation of the

bodie; and is by way of metaphor onely applied unto the soul."[130] He continues, clarifying the

term as it applies to the body: "when a man [or woman] striueth to keepe himself [or herself]

corporally waking for the tending or heeding of something, at such time as he [or she] is or may

be inclining to sleepe."[131] Gataker's comment highlights the intrinsic nature of watching,

especially as it refers to vigil or guarding, as an act that implicates others. At a fundamental level

then, to watch is an act that extends beyond the individual as the watcher is charged with

"tending" or "heeding" something beyond themselves. One manner in which this non-

individualist, waking vigilance could be put to use is in the protective watch over sleepers. In

having an external watch, sleepers could mitigate some of the vulnerabilities faced when slumber

bound their own sensory capacities, including their own ability to watch. Since both sleep and

watch (guarding) are states that extend beyond the individual, and that are closely connected in

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[129] Gataker, *Spirituall Watch*, 3.

[130] Gataker, *Spirituall Watch*, 4. Gataker here takes watch to be a concern of biology. The watch of the soul is
metaphorical because it cannot materially engage in watching (or sleep). That is, the soul cannot literally
(physiologically) sleep like the body can. As I discussed earlier, sleep (and thus watch as its opposite) was given by
God specifically for the restoration of the fleshly body during life. Sleep and watch are via their provision by God
physiological processes that depend on the materiality of the flesh.

[131] Gataker, *Spirituall Watch*, 5.

the medical and literary texts of the period, I will examine sleepers in particular relation to the

other important presence in sleep scenes: the protective watcher.

The kind of watch that Gataker refers to — remaining awake with a particular focus —

is the kind of protective watch that recurs frequently in Shakespeare's drama. In *Much Ado About*

Nothing Dogberry represents the kind of protective watch that Gataker writes of. Dogberrry and

his crew are the night watch, a citizen's patrol, whose task it was to protect the residents of a

village as they slept during the night.[132] Though Dogberry and the watch frequently mis-watch

and misunderstand (to much comedic effect) at their core there remains a sincere and earnest

desire to protect and uphold the safety of others. In contrast, *Hamlet*'s opening scene features a

more serious and imposing watch, who form a protective watch over a castle, a monarch and (by

extension) the state itself. While the attention of Barnardo and Marcellus does not halt the tragic

ending, their attention to the "dreaded sight" (1.1.24) — and their repeated entreaty to Horatio

to witness the sight himself (1.1.25-28) — is the reason that the regicide is revealed and reported

to Hamlet with the appearance of King Hamlet's ghost. In spite of the differing generic impulses

of these plays, both instances of watch highlight the connection between watching and the

protection of others.

In *The Faerie Queene*, this type of protective guard echoes Bradwell's liminal watchman in

the doorway and most frequently appears at the entrance to dwellings. For example, it is seen

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[132] For a history of the night watch and policing in the early modern period see: John Maurice Beattie, *Policing and
Punishment in London 1660-1750: Urban Crime and the Limits of Terror* (Oxford: Oxford University Press, 2001);
Thomas Alan Critchley, *A History of Police in England and Wales* (London: Constable, 1978); Andrew Todd Harris,
Policing the City: Crime and Legal Authority in London, 1780-1840 (Columbus: Ohio State University Press, 2004); Joan
R Kent, *The English Village Constable 1580-1642: A Social and Administrative Study* (Oxford: Oxford University Press,
1986); Philip Rawlings, *Policing: A Short History* (London: Routledge, 2012); Philip Rawlings, "Policing Before the
Police," in *Handbook of Policing*, ed. Tim Newburn (London: Routledge, 2012); Elaine A Reynolds, *Before the Bobbies:
the Night Watch and Police Reform in Metropolitan London, 1720-1830* (London: Palgrave Macmillan, 1998). For an
examination of the constable in Shakespearean drama see: Robert T McGovern, "Shakespeare Under Arrest: the
Construction and Idea of the Constable in Loves Labour's Lost, Much Ado About Nothing and Measure for
Measure" (Master of Arts Seton Hall University, 2004), https://scholarship.shu.edu/dissertations/2408.

when Una takes the "feeble, and too faint" Redcrosse Knight to the house of Holiness in order

to recover his strength of faith (I.x2.2). As they arrive, they find the door "fast lockt; / For it was

warely watched night and day, / For feare of many foes," and only unlocked by the porter

Humilitá (I.x.5.1-3). In characteristic Spenserian style, Humilitá's watch is both the literal and

allegorical protection that stops the unworthy from entering the House of Holiness. The porter's

watch at the House of Holiness illustrates the focused act of watching in order to protect that

Gataker's definition refers to.

In Book Six of *The Faerie Queene*, Spenser's Priscilla exhibits an example of this protective

watch within the context of sleep. She combines the protective watch of the guard, such as

Shakespeare's Marcellus and Barnardo carry out, with an element of the care-driven sleeplessness

that plagues Sir Scudamour. Aladine and Priscilla meet in a "couert glade" (VI.ii.16.3) and in this

unawares state they are attacked, with Aladine sustaining grave injury. Returning home, Priscilla

sleeplessly keeps watch over her wounded and sleeping love:

> But faire Priscilla (so that Lady hight)
> Would to no bed, nor take no kindely sleepe,
> But by her wounded loue did watch all night,
> And all the night for bitter anguish weepe,
> And with her teares his wounds did wash and steep.
> So well she washt them, and so well she wacht him,
> That of the deadly swound, in wich full deepe
> He drenched was, she at the length dispacht him,
> And droue away the stound, which mortally attacht him. (VI.iii.10)

Though wounded and sleeping, Aladine does not experience the healing capacity of sleep spoken

of by early modern physicians and sought by Shakespeare's Helena as she is left emotionally

wounded and alone in the Athenian forest. Instead, Aladine's sleep serves to illustrate his

proximity to death, as is clear by the epithet Spenser employs describing Aladine's sleep as

"deadlie" (VI.iii.10.7). The alliteration of the 'w' sound works to reinforce the danger and the

vulnerability of Aladine's sleep as Priscilla's grief ("weep") and vigilance ("watch" and "wacht")

are connected to her medical care as she "washt" his "wounds" with her tears. As De Smith

notes, sleep in *The Faerie Queene* is frequently tied to negative associations, with sleepers often

drowning in slumber.[133] Aladine's sleep is no exception. The moist quality of sleep that aids in

the refreshing of the spirits is transformed by Spenser into a veritable ocean within which

Aladine lies submerged, once again dissolving the boundary between the sleeping body and

environment.[134]

It is not sleep that heals Aladine's wounds and releases him from the deadly bind of

slumber but rather its opposite. For the full length of the night Priscilla takes on the kind of

watch referred to by Gataker. Rather than follow the advice of the physicians and sleep during

the dark hours, Priscilla instead extends her own waking hours and turns all her attention to

Aladine. While Aladine's eyes and other senses are bound in deadly sleep, Pricilla's become

essential to his recovery. The actions of Priscilla's eyes as Aladine sleeps are twofold and

dominate almost half the stanza. Priscilla's watching is mentioned twice, at line 3 "by her

wounded loue did watch all night" and at line 6 "so well she wacht him," while the tears from

her eyes that wash his wounds are the focus of lines four, five, and six (VI.iii.10.3-6). As Spenser

points out in the closing line of the stanza, it is the attention of Priscilla's eyes with their watch

and their cleansing tears that "droue away the stound" and released Aladine from the deep

waters of sleep that threaten to drown him (VI.iii.10.9). If it is inattention and a lack of watching

(in this case vigilance as opposed to simply being awake) that resulted in the wounding of

Aladine initially, it is Priscilla's hyper-attentional watch and her own released moisture in tears

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[133] De Smith, "Perilous Sleep," 55.

[134] Spenser's references to individuals drowning in slumber are metaphorical as well as literal as sleep was
understood to moisten the body. The choice of drowning takes the understanding of sleep as a moist state and
emphasises the danger of sleep. The metaphorical association here is clear as the moisture of sleep sinks the
sleeper down into unconsciousness just as an individual sinks and eventually loses consciousness when drowning.

that ultimately saves his life as he lies vulnerable in sleep. Watch (waking) and sleep not only

need to be balanced within the individual, but the presence of Priscilla's watch (guarding)

balances against the vulnerability of Aladine's sleep, demonstrating the co-dependant connection

between sleeper and watchers, sleep and watch, and the body and environment.

2.8   Conclusion

This chapter has surveyed where early modern medical theory developed its framework for

understanding sleep's process and the treatment of sleep related ill health. This evidence suggests

that early modern sleep was an inherently interconnected process that was driven by the

interaction between the body and the world beyond. However, the process of sleep also left the

sleeper bereft of sensory input. The physiological process of sleep as it was understood saw

vapours ascend to the brain and block its sensory pathways. This inhibition of the senses

resulted in a body that was unmoving and unresponsive, and so figured death as much as it

figured sleep.

Just as early modern physicians had inherited medical knowledge of sleep from the

classical medical writers, so too, did the likes of Shakespeare and Spenser inherit literary

representations. Due to the binding effect of sleep on the body one of the most ubiquitous

representations of sleep in the literature was the conflation of sleep and death. The profusion of

the association between sleep and death in the literature gestured towards a greater early modern

concern about vulnerability in sleep. The binding of the senses in sleep left the sleeper vulnerable

to physical and mental risks. However, as is evident in the works of Shakespeare and Spenser,

these risks could be mitigated to some extent by the presence of a protective watch.

In early modern England the term "watch" sustained multiple meanings — to remain

awake, to stay vigilant, and to surveil. Common to these definitions of watch was a foundation of

protection and awareness which was frequently deployed in the context of sleep, and particularly

with regard to other sleepers. Though, as I will show in coming chapters (particularly Chapter

Four), the implementation of a protective watch did not guarantee the safety or security of the sleeper, it did mitigate potential dangers and risk. Taking sleep and watch into account as connected states (as they were in the period) makes possible new ways to understand and examine sleep in Shakespeare and Spenser as it reveals the inherent contradictions and interconnections of slumber.

At the core of this examination of early modern medical perspectives of sleep and representations of sleep in the work of Shakespeare and Spenser, we find the contradictions that sleep engenders. It is at once a state that is born of the interaction between the world within the body and the one beyond it, and yet at the same time it is a state that appears to wholly isolate the sleeper from the very world with which their body is understood continuously to interact. Additionally, it is a state that is essential for the rejuvenation of the bodily functions and the maintenance of health, yet it is also a state that makes the sleeper vulnerable to physical and spiritual harm, even death in the cases of Duncan and King Hamlet.

Given the body's constant interaction with the world beyond, the question of how isolated a sleeper really is from the external world arises. In the next chapter, I reconsider just how firm the boundary between the body and world is in sleep. As part of the examination of this boundary, I will interrogate the relationship between the sleeper's inability to watch with their own senses, and the use of a protective guard to mitigate the risks of sleep. In order to do so I turn to contemporary ideas from cognitive science and philosophy of mind, bringing the theory of extended mind into conversation with the early modern ideas of permeable boundaries and porous brains that preceded it.

3   Thinking Beyond the Body: The Theory of Extended Mind

"The human mind, if it is to be the physical organ of human reason, simply cannot be seen as bound and restricted by the biological skin bag. In fact, it has never been thus restricted and bound…" (Andy Clark, Natural Born Cyborgs)

3.1   Introduction

Andy Clark paints a vivid picture with his description of the body's outermost layer as the "biological skin bag."[1] Our skin — our largest organ — envelops us, protects our delicate organs, and holds us together as one self-contained unit of humanity. This flesh boundary presents a tangible demarcation between what constitutes a body and a self, and what belongs to the world beyond. Within this skin-bound world sits the biological brain, the most complex and delicate organ of the body. The vulnerability and importance of the biological brain to the physical and cognitive functions of being human is demonstrated by the layers that work to protect it. The brain is defended by no fewer than six layers: it sits cushioned within a pool of cerebral spinal fluid, enclosed by the triple membranes of the meninges, encased within the bony confines of the skull, and wrapped in the external "skin bag."

Contained, encased, and cordoned off from the external world, the physical position of the brain within the bounds of the body presents an apt representation for traditional models of cognition. Such models proposed that cognition occurred entirely within the boundaries of the brain's multi-layered protections. However, recent scholarship in the fields of philosophy of mind and cognitive science have called into question these distinct boundaries. Such work suggests that the bodily boundaries of the skull and skin are not impermeable but, to some degree, porous. This theorised porosity and permeability of the body's apparent boundaries is the subject of Clark and Chalmers's theory of extended mind. The theory of extended mind

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[1] Andy Clark, *Natural-Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence* (Oxford: Oxford University Press, 2003), 5.

questions the legitimacy of the skin and skull as the boundaries of cognition, and proposes that cognition occurs across the brain, body, and external world.

Establishing extended mind theory as a means of reading sleepers in Shakespearean drama and in Spenserian epic requires an examination of the development of extended mind from connectionist theories of cognition, which saw cognition as networked or parallel-processed. I will examine the variety of so-called externalist models of cognition, those which propose that cognition occurs beyond the biological brain, in order to position this research within the subgroup of extended theories of cognition. Having surveyed the theoretical landscape, a detailed discussion of the theory of extended mind as conceptualised by Clark and Chalmers's 1998 paper "The Extended Mind" will be undertaken.[2] This discussion of the theory of extended mind will be accompanied by an examination of the key criticisms and responses to it.

An outline of cognitive science theory and its adoption by literary studies and the resulting hybrid discipline of cognitive literary studies, will be used to position this research within the broader field of scholarship. In particular, gaps in the field of cognitive literary studies that pertain to textual interpretation, historically embedded cognitive theory, and the diversity of cognitive theories in use will be identified. Finally, extended mind is proposed as an appropriate and useful theory with which to interpret sleepers and their protective watchers in early modern literature. However, as I will establish, reading sleepers and their protective watchers as a cognitively extended couple problematises the theory of extended mind as proposed by Clark and Chalmers. What I propose then, is a slightly modified model of extended mind that meets the unique circumstances of the cognitively extended coupling between sleepers and their protective watchers.

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[2] Andy Clark and David Chalmers, "The Extended Mind," *Analysis* 58, no. 1 (1998). Despite being over 20 years old this remains the seminal paper on extended mind and persists at the centres of much subsequent work.

3.2   Pushing the Boundaries: The Development of Extended Mind

Extended mind sits within the category of externalist theories of cognition, which propose that

cognition is not entirely contained within the brain. Externalist approaches stem from

connectionist models that theorised a networked or parallel-processing model of cognition.

These connectionist models of cognition were a response to earlier classical computational

models.[3] Classical computational models of cognitive processing were "almost exclusively

patterned after conventional sequential computers."[4] This patterning resulted in a model of

cognition that posited that cognitive tasks, such as problem solving and decision-making, operate

as computations. External data is input (the senses) then processed by a central processing

mechanism (the brain) which then produces the output (behaviours). It was this serialised and

centralised theory of cognition that the connectionist models moved away from.

　　　While not a homogenous school of thought, connectionist models shared an orientation

towards a parallel processing, or networked, view of cognition.[5] As Feldman and Ballard explain

"the fundamental premise of connectionism is that individual neurons *do not transmit large amounts*

of symbolic information. Instead, they compute by being *appropriately connected* to large numbers of

similar units."[6] To illustrate the difference, Feldman and Ballard use an example where an apple

is viewed, and the phrase "wormy apple" is spoken. When this occurs "some information must

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[3] Models of cognitive processing of this variety are also referred to as information processing models or IPM for
　short as is seen in Jerome A Feldman and Dana H Ballard, "Connectionist Models and their Properties," *Cognitive
　Science* 6, no. 3 (1982): 205-254.

[4] Feldman and Ballard, "Connectionist Models," 205.

[5] As a result of this move towards a networked, parallel view of cognitive processes extensive debate was sparked as
　to the role that such a model would play in cognitive science. See: William P. Bechtel, "Connectionism and the
　Philosophy of Mind," *Southern Journal of Philosophy Supplement* 26 (1987): 17-41; Jerry A Fodor and Zenon W
　Pylyshyn, "Connectionism and Cognitive Architecture: A Critical Analysis," *Cognition* 28, no. 1-2 (1988): 3-71;
　James L McClelland, "Connectionist Models and Psychological Evidence," *Journal of Memory and Language* 27, no. 2
　(1988): 107-123; Paul Smolensky, "On the Proper Treatment of Connectionism," *Behavioral and Brain Sciences* 11,
　no. 1 (1988): 1-23.

[6] Jerome A Feldman and Dana H Ballard, "Connectionist Models," 16.

be transferred, however indirectly, from the visual system to the speech system."[7] The two

options offered by classical computation models and connectionist models respectively to

explain the processing of this moment are summarised by Feldman and Ballard as follows:

"either a sequence of special symbols that denote a wormy apple is transmitted to the speech

system, or there are special connections to the speech command area for the words."[8] In other

words, the computational model implies some sort of encoding in the visual system that is then

sent to the speech system to be decoded in strict sequential order, whereas connectionist models

(while consisting of sequential elements like classical computational ones) propose that there is a

direct and un-mediated connection between the two neural systems that process the information

in relation to one another. The networked parallel processing view offered by connectionist

models was the beginning of a "paradigm shift between seeing the brain as a computer, with

input undergoing algorithmic processing, and viewing it more as an organism, shaping and being

shaped by its environment."[9] Instead of understanding the brain to be a contained computer

isolated within a complex and organic body, the rise of connectionist models began to consider

the brain as part of the body and of world around it. This shift towards the brain as integrated

with the body and world reflects at its foundation the early modern ideas of the body-world as

discussed in Chapter Two.[10]

  While connectionist models offered a more dynamic view of cognitive processes,

cognition remained locked within the skull since "most connectionists remain internalists about

cognition."[11] Externalist models of cognition picked up this idea of networked cognition but

were not satisfied by the claims of connectionist models that the site of cognition was internal.

Instead, externalist models attempted to break down "the ancient fortress of skin and skull" to

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[7] Feldman and Ballard, "Connectionist Models," 16.

[8] Feldman and Ballard, "Connectionist Models," 16.

[9] Amy Cook, "Staging Nothing: *Hamlet* and Cognitive Science," *SubStance* 35.2, no. 110 (2006): 83.

[10] See Chapter Two section entitled: "Compound Creatures and the Early Modern Body-World."

[11] Anderson, *Renaissance Extended*, 3.

resituate the locus of cognition across internal and external sites, with "mental activities spread or smear[ed] across the boundaries of the skull and skin to include parts of the social and material world."[12] An externalist view of cognition reframes the boundary between brain, body, and world as — to some degree, and depending on the specific brand of externalism — permeable.

The exact degree of permeability of the boundary varies depending on the chosen brand of externalism. A number of approaches to externalism exist — distributed cognition, situated, enactive, embedded, and embodied approaches, as well as active externalism, vehicle externalism, and dynamical cognition — all suggesting that cognition can occur beyond the neural space but each occupying a different position on the spectrum of externalism.[13] Embodied cognition sits at the more conservative end of the externalist spectrum, generally endorsing extra-neural cognition but positioning the body as the limiting factor of extension. That is, that cognition extends beyond the skull but not beyond the skin. On the other end of the spectrum sit distributed models of cognition.[14] Unlike the body boundary of embodied models, distributed cognition takes a much broader view of the cognitive system. Distributed cognition places "cognition back into the social and cultural world… [to demonstrate that] human cognition is not just influenced by culture and society, but that it is in a very fundamental sense a cultural and social process," and in doing so implicates multiple agents and objects in the performance of cognitive processing and cognitive tasks.[15]

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[12] Clark, *Natural Born Cyborgs*, 5; Evelyn Tribble and John Sutton, "Cognitive Ecology as a Framework for Shakespearean Studies," (2011): 94.

[13] For an overview of cognitive externalism see J. Adam Carter et al., "Varieties of Externalism," *Philosophical Issues* 24, no. 1 (2014).

[14] As noted in Tribble, *Cognition in the Globe*, 3, models of distributed cognition do not stem from the same post-connectionist cognitive science as extended mind, but instead draw on a number of fields such as cognitive anthropology, HCI (Human-Computer Interaction), the sociology of education and work, and science studies.

[15] Edwin Hutchins, *Cognition in the Wild* (MIT press, 1995), xiv.

While my research will draw on extended models of externalism, it is important to note

that taxonomies of externalist models can be imprecise. An examination of the approaches

within externalism demonstrates that the boundaries between them — like the brains, bodies,

and world they examine — are often inexact. I will use the term extended mind in specific

reference to the theory of extended mind as conceptualised by Clark and Chalmers in their

influential 1998 paper.[16] In addition, I use the term socially extended cognition to refer to the

hypothetical expansion of extended mind to include human-to-human pairings that Clark and

Chalmers briefly allude to, and which has been explored by scholars in a number of fields

including developmental psychology and memory studies.[17] In addition, I will also use socially

extended cognition to refer to the couplings that occur between human and (often

anthropomorphised) animals.

The extended mind externalism proposed by Clark and Chalmers follows directly on

from Hilary Putnam's and Tyler Burge's earlier externalist work.[18] Putnam's now famous twin

earth experiment asks the question "are meanings in the head[?]"[19] Ultimately, Putnam moves

against "the tendency to treat cognition as a purely individual matter and the tendency to ignore

the world," instead suggesting that the environment informs the construction of meaning.[20] Like

Putnam, Burge also moves away from the individualism of Cartesian and behaviourist

perspectives of cognition and the environment. He suggests that mental content is tied to the

social environment; that "the difference in his [the individual's] mental contents is attributable to

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[16] Clark and Chalmers, "Extended Mind."

[17] Clark and Chalmers, "Extended Mind," 17. For an example of social extension as applied in memory studies and developmental psychology respectively, see John Sutton, "Exograms and Interdisciplinarity: History, the Extended Mind, and the Civilizing Process," in *The Extended Mind*, ed. Richard Menary (Cambridge, Mass.: MIT Press, 2010), 189-226.; and Somogy Varga, "Interaction and Extended Cognition," *Synthese : An International Journal for Epistemology, Methodology and Philosophy of Science* 193, no. 8 (2016).

[18] Tyler Burge, "Individualism and the Mental," *Midwest Studies in Philosophy* 4, no. 1 (1979): 73-121; Hilary Putnam, "The Meaning of 'Meaning'," *Philosophical Papers* 2 (1975): 131-193.

[19] Putnam, "Meaning of 'Meaning'," 139.

[20] Putnam, "Meaning of 'Meaning'," 193.

differences in his social environment."[21] For both Putnam and Burge, cognition is an act that is

shaped by the environmental context in which the individual exists, as opposed to an act that

occurs in isolation from said environment.

There is one key distinction between the externalist work of Clark and Chalmers and that

of Putnam and Burge. The difference hinges on the role of the external component as it couples

with the human agent, with Clark and Chalmers referring to the externalism of Putnam and

Burge as "passive externalism".[22] For both Putnam and Burge the environment plays a

substantive role in the formation of the mental content of the individual, but it is not an ongoing

one. Rather, in both Putnam's and Burge's theorising the role of the environment is confined to

a static frame of reference for the initial formation of mental contents.

However, a more substantive role for the external components is claimed in the work of

Clark and Chalmers by positioning them as constituting cognitive processes where "the

interactive link is the cognitive processing."[23] Where Putnam's and Burge's externalism is

'passive', this constitutive perspective is termed "an *active externalism* based on the active role of

the environment in driving cognitive processes."[24] In active externalism the human agent is

linked in a two-way interaction with elements of the environment and subsequently these

external elements are considered part of the human agent's cognition.[25] That is not to say that

the environment itself is cognitive, but rather that it constitutes a cognitive system *when paired with*

the human agent. The underlying assertion of Clark and Chalmers's active extended mind

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[21] Burge, "Individualism and the Mental," 79.

[22] Clark and Chalmers, "Extended Mind," 9.

[23] Richard Menary, *The Extended Mind* (Cambridge, Mass: MIT Press, 2010), 2.

[24] Clark and Chalmers, "Extended Mind," 7. It is important to note that there are two common interpretations of
    active externalism. Both interpretations accept that the causally active external elements have a role to play in
    cognitive processes but differ in the exact nature of that role. I will come back to these differing interpretations
    later in this chapter as the distinction drawn between them is often at the centre of criticisms of extended mind.

[25] Deborah Perron Tollefsen, "From Extended Mind to Collective Mind," *Cognitive Systems Research* 7, no. 2 (2006):
    141.

externalism is that the skin / skull boundaries of theories like classical computation are not justification that cognition is brain-bound and individualistic because "the legitimacy of that boundary is precisely what is at issue."[26]

In order to justify extending the mind and dissolving the skin and skull as a cognitive boundary Clark and Chalmers draw on Kirsh and Maglio's term "epistemic actions."[27] Kirsh and Maglio introduce the concept of epistemic actions defined as "a physical action whose primary function is to improve cognition," for example tying string on your finger to aid memory.[28] According to Kirsh and Maglio, epistemic actions work to improve cognition in three ways: by "reducing the memory involved in mental computation" as well as "reducing the number of steps involved in mental computation" and by "reducing the probability of error of mental computation."[29] Clark and Chalmers suggest that if there is epistemic action then the credit for this action needs to be extended. That is, if the epistemic action that occurs beyond the skull / skin would be recognised as part of cognitive function were it within that boundary, then the epistemic action is a part of cognitive function. To summarise their claim Clark and Chalmers reference the closing line of Putnam's work, that "cognitive processes ain't (all) in the head!"[30]

3.3   Into the World: The Theory of Extended Mind

At the centre of extended mind theory is the idea of coupling wherein an individual's biological components of cognition join with external biological or non-biological elements to create a hybrid cognitive system. These coupled systems of cognition are based on the active role of the external elements and the extension of epistemic credit. In an extended mind system, humans

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[26] Clark and Chalmers, "Extended Mind," 7-8.

[27] David Kirsh and Paul Maglio, "On Distinguishing Epistemic from Pragmatic Action," *Cognitive Science* 18, no. 4 (1994): 513.

[28] Kirsh and Maglio, "Distinguishing Epistemic," 514-15.

[29] Kirsh and Maglio, "Distinguishing Epistemic," 514.

[30] Clark and Chalmers, "Extended Mind," 8.

link with the external element to create a cognitive system where both human and external elements together perform cognitive processes. The human agent exploits the external environment in order to problem solve, partaking in what Clark calls "external scaffolding."[31] In the extended mind model of cognition "all the components in the system play an active causal role, and they jointly govern behaviour in the same sort of way that cognition usually does."[32] That is not to say that all of the components are equally active, but rather that all components actively contribute to cognitive processes and influence behavioural outcomes. For Clark and Chalmers, the external is part of a coupled system linked to internal biological elements via which cognitive processes are performed and human behaviour is consequently orchestrated.

To illustrate this concept Clark and Chalmers use their now famous Otto / Inga thought experiment. The experiment considers two individuals who decide to visit the Museum of Modern Art. Inga simply recalls the location of the Museum from her biological memory and begins her journey to 53rd Street. Otto, however, is cognitively impaired with regard to biological memory as he suffers from Alzheimer's disease. In order to compensate for his difficulties with biological memory, Otto has a notebook that he carries with him from which he draws information. In order for Otto to visit the Museum he accesses the location information from his notebook and then proceeds on his journey to 53rd Street. The argument here is that Otto uses his notebook to fill the same function that Inga's biological memory plays in this circumstance. Otto forms a coupled cognitive system with his notebook that fulfils the same function as biological memory, which then governs his behaviour and results in him successfully using the extended cognitive system and arriving at the Museum.

One key parameter of establishing the presence of an extended mind system is the concept of behavioural competence. In the case of a coupled system the coupling of the external component with the human agent must facilitate behavioural competence of the system,

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[31] Andy Clark, *Being There: Putting Brain, Body, and World Together Again* (Cambridge, Mass.: MIT Press, 1997), 45.

[32] Clark and Chalmers, "Extended Mind," 8-9.

whereby "if we remove the external component the system's behavioural competence will drop just as it would if we removed part of its brain."[33] Returning to the case of Otto, he is in essence constantly decoupled from his biological memory and outsources his memory functions to his notebook. Any removal of the notebook — decoupling the notebook and Otto — would result in a drop in his behavioural competence. Otto would no longer be able to remember the location of the Museum. The connection between cognitive couplings and reduced behavioural competence illustrated by the Otto / Inga experiment is particularly relevant to this thesis as it connects to sleep. As I explored in Chapter Two, reduced behavioural competence is a key aspect of sleep as the senses are bound and leave the sleeper unable to watch out for danger. As I will suggest, sleepers, like Otto, can use extended coupling to mitigate their vulnerability and increase their behavioural competence.

However, there are challenges to the identification of external components within extended cognitive systems. While coupled cognitive systems can allow human agents to maintain or increase behavioural competence, it does not follow that human agents are always part of a cognitively coupled system with external components. The parameters for classifying an external component as part of a cognitive system are problematic. One potential limitation of Clark and Chalmers's extended mind is that there is a lack of clarity as to this classification of what constitutes a cognitive system. The external component simply being external is not enough to identify it as part of a coupled cognitive system. Cognitive processes might not be "all in the head" but this doesn't mean that all things not in the head are part of a cognitive system.[34] Not all external elements that human agents interact with will form a coupled system with said human agent.

Instead, the classification of a coupled cognitive system depends on parity as opposed to location in relation to the body. Clark and Chalmers touch on the nature of the required parity

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[33] Clark and Chalmers, "Extended Mind," 8-9.

[34] Clark and Chalmers, "Extended Mind," 8.

briefly when they write that, "if, as we confront some task, a part of the world functions as a process which, *were it done in the head*, we would have no hesitation in recognizing it as part of the cognitive process, then that part of the world is (so we claim) part of the cognitive process."[35] The italicised emphasis on location in the above quote potentially misdirects the understanding of what is required for a coupled cognitive system to be considered. Menary picks up on this lack of clarity, writing that,

> it would have been better if Clark and Chalmers had made it clear that it is
> functionality and not location that matters when determining whether or not a
> process is cognitive. If a coupled process has the relevant functionality…then
> it doesn't matter whether that process is partly, or indeed, mostly external.[36]

This equivalency of function, or the parity principle as Menary names it, sets the parameters for the identification of a cognitively coupled system.

The parity principle is an "intuition pump" that operates as a checking mechanism against any bias with regard to the location of cognitive processes.[37] Menary writes that the parity principle "asks us to reconsider our Cartesian prejudices [as] the location of a process should not, by itself, discount a process from being cognitive."[38] In addition, the parity principle is a mechanism for checking functional equivalence. As Menary writes, "if it [the external element] plays the right sort of role and is causally integrated with other cognitive processes, then it is part of the system of processes that constitute a person's completion of a cognitive task."[39] Functional equivalence rather than location determines what constitutes a coupled cognitive system and whether one exists.

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[35] Clark and Chalmers, "Extended Mind," 8.

[36] Menary, *The Extended Mind*, 6.

[37] Menary, *The Extended Mind*, 5.

[38] Menary, *The Extended Mind*, 5.

[39] Menary, *The Extended Mind*, 5.

In addition to discussions about how to determine whether a coupling exists, there are a number of other critiques of Clark and Chalmers's theory of extended mind which can be broadly classified as two waves that each address an overarching line of critique.[40] These two waves can be broadly defined by their central concerns: the first wave constitutes parity critiques and the second wave are complementarity critiques. Parity critiques include concerns as to how external elements function in comparison to biological elements, while complementarity critiques include concerns about the presence of a mark of the cognitive. As I will discuss in the next section, many of these critiques are the subject of vigorous scholarly debate and response.

3.4   Unportable, Unreliable, Ephemeral: Critiques of Extended Mind

A potential critique of extended mind that Clark and Chalmers raise in their paper is the concern about portability.[41] The argument is that unlike Otto's notebook or other external elements, biological elements cannot be left at home. As Menary phrases it in his summary of the portability critique, "the brain and body constitute a package of cognitive capacities that are portable in that they can always be brought to bear on a cognitive task."[42] The crux of the portability critique can be considered two-fold: that external elements are not always available for coupling, and that they are too easily decoupled from any proposed extended mind system. As Clark and Chalmers acknowledge in their paper, "there is something to this objection."[43] However, the portability critique is underpinned by an assumption that does not hold up under closer scrutiny: that the biological brain cannot be decoupled from cognition. Returning to the Inga / Otto situation, the perspective of the portability critique would say that Inga cannot forget her biological brain at home like Otto might with his notebook since "the brain (or brain

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[40] For a discussion of the two waves of Extended Mind see Sutton, "Exograms and Interdisciplinarity."

[41] Clark and Chalmers, "Extended Mind," 10.

[42] Menary, *The Extended Mind*, 7.

[43] Clark and Chalmers, "Extended Mind," 11.

and body) comprises a package of basic, portable, cognitive resources that is of interest in its own right."[44] Clark and Chalmers's pre-emptive response to this line of critique has two parts: the first addresses the reliability of coupling, and the second dismantles the assumption of biological permanence.

At the centre of any portability critique are dual concerns about reliability and the potential for decoupling. According to the reliability portion of the portability critique, reliable coupling can only be achieved with biological elements since they travel with us at all time — biological brains cannot be accidentally left at home for the day. Clark and Chalmers acknowledge the biological brain's inherent portability but propose that, "there can easily be reliable coupling with the environment as well."[45] As Menary puts it, "If the resources in the environment are reliably available to me, then they can be reliably coupled to me."[46] So long as the external component is generally readily available to the human agent when coupling (whether fleeting or more enduring) is desired, there is no substantive issue regarding the portability difference between biological and external elements of the coupled cognitive system.

The second component of the portability critique is decoupling or the ephemerality of coupling with external components. The biological brain appears, at first glance, to be permanently accessible since it is constantly ported with the body. Although the biological brain cannot be left at home by the agent it does not hold that it is impervious to the risks of decoupling; just because a brain is present does not mean the capacity for cognitive processing is. As Clark and Chalmers point out, the biological brain "loses capacities temporarily in episodes of sleep, intoxication, and emotion."[47] Given that both biological and external cognitive components have the potential to decouple, Clark and Chalmers's reply to the impermanence

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[44] Clark and Chalmers, "Extended Mind," 10.

[45] Clark and Chalmers, "Extended Mind," 11.

[46] Menary, *The Extended Mind*, 7.

[47] Clark and Chalmers, "Extended Mind," 11.

aspect of the portability critique is that "these systems cannot be impugned simply on the basis of the danger of discrete damage, loss, or malfunction, or because of any occasional decoupling."[48] That sleep is one of the moments where the apparently permanently accessible biological brain is inaccessible, is of particular relevance to this thesis. As I will expand upon later in this chapter, and as I will explicitly test in Chapters Three, Four, and Five, during this period of degraded access to biological cognitive capacities sleepers use cognitive resources beyond their own incapacitated bodies.

Connecting this idea once again with the parity principle's emphasis on function, the biological brain and the external element might not decouple in the same manner, but they hold functional equivalence: the external elements decouple physically while the biological brain remains physically present but decouples functionally. It is not the manner of the decoupling that is key, but that both biological and external components are subject to the same decoupling risk functionally. The reliable presence of the external element for coupling, the decoupling of the biological brain from cognition during sleep, and the role that external elements might play in such circumstances is of particular interest to my research. As I identified in Chapter Two, the desire of early modern sleepers to have a protective watch is tied to the understanding that the biological brain is limited in its cognitive abilities for the duration of sleep — specifically with regard to attentional capacities. Additional research into sleepers and watchers, such as I am undertaking, may help to further illuminate these issues.

The second wave of criticism — complementarity critique — deals with what it means for something to be classed as cognitive. One such critique is the allegation that extended mind contains what is called a "coupling-constitution fallacy."[49] The coupling constitution fallacy incorporates two sources of objection to extended mind: firstly that the link between the

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[48] Clark and Chalmers, "Extended Mind," 11.

[49] Fred Adams and Ken Aizawa, "Defending the Bounds of Cognition," in *The Extended Mind*, ed. Richard Menary (2010): 67-80.

biological and nonbiological is conflated and forms a single unit, and secondly the lack of a

shared cognitive characteristic between biological and external elements. In simple terms just

because X is causally linked to Y does not make X part of Y.[50] This part of the critique against

extended mind then, argues that just because there may be a causal link between the external

elements (X) and the biological ones (Y) does not mean that the external elements constitute part

of the biological brain's cognitive processes.

The second part of the coupling-constitution fallacy extends on the first part of the

argument by focusing on what is called "the mark of the cognitive," which is a shared quality

possessed by all elements deemed to be cognitive to distinguish them from those that are non-

cognitive.[51] The claim here is that the biological component and the nonbiological elements that

Clark and Chalmers claim to be cognitive do not possess the same characteristics. As such, the

nonbiological elements cannot be cognitive. Adams and Aizawa acknowledge that "it is logically

possible that there be transcranial or extracranial cognitive processes," however they insist that

"the bounds of cognition must be determined by finding the mark of the cognitive….[and] that

being inside the brain cannot be the mark of the cognitive."[52] Menary succinctly summarises the

mark of the cognitive objection as follows, "neuronal (and therefore cognitive) processes have

property X; nonneuronal processes do not have property X; therefore nonneuronal properties

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[50] Adams and Aizawa, "Defending the Bounds," 68.

[51] Deciding on the need for a mark of the cognitive is not of direct relevance to this thesis. For more on the debate about the mark of the cognitive see: Frederick Adams, "Why we Still Need a Mark of the Cognitive," *Cognitive Systems Research* 11, no. 4 (2010): 324-331; Fred Adams and Ken Aizawa, "The Bounds of Cognition," *Philosophical psychology* 14, no. 1 (2001): 43-64; Fred Adams and Rebecca Garrison, "The Mark of the Cognitive," *Minds and Machines* 23, no. 3 (2013): 339-352; Ken Aizawa and Fred Adams, "Defending Non-Derived Content," *Philosophical Psychology* 18, no. 6 (2005): 661-669; Andy Clark, "Coupling, Constitution and the Cognitive Kind: A Reply to Adam and Aizawa," in *The Extended Mind*, ed. Richard Menary (Cambridge: MIT Press, 2006), 81-100; Richard Menary, "Attacking the Bounds of Cognition," *Philosophical Psychology* 19, no. 3 (2006): 329-344; Giulia Piredda, "The Mark of the Cognitive and the Coupling-Constitution Fallacy: A Defense of the Extended Mind Hypothesis," *Frontiers in Psychology* 8, no. 2061 (2017); Mark Rowlands, "Extended Cognition and the Mark of the Cognitive," *Philosophical Psychology* 22, no. 1 (2009): 1-19.

[52] Adams and Aizawa, "The Bounds," 46 and 53.

are not cognitive."[53] It is important to note too, that a definition of the mark of the cognitive

currently has "no well-established answer within cognitive science or philosophy of mind."[54]

There are alternative approaches which counter these critiques. These include Sutton's

complementarity principle and Menary's cognitive integration, both of which offer alternatives to

the alleged limitations of extended mind outlined by Adam and Aizawa's coupling-constitution

fallacy.[55] With the complementarity principle, Sutton suggests that the biological and external

elements are a hybrid that do not require one to replicate the other:

> …in extended cognitive systems, external states and processes need not mimic
> or replicate the formats, dynamics, or functions of inner states and processes.
> Rather, different components of the overall (enduring or temporary) system
> can play quite different roles and have different properties while coupling in
> collective and complementary contributions to flexible thinking and acting.[56]

Sutton's suggestion that external components and process need not be exact replicas of internal

ones point to the very benefit of a hybrid system. If external components were identical in

format or function, then arguably they would possess the same limitations and vulnerabilities. As

Sutton's name for his response —the complementarity principle — suggests, the strength of

cognitive extension is that it can mitigate the limitations of the biological brain. Sutton's response

here both addresses criticisms based on the parity principle and refutes the need for a mark of

the cognitive in order to distinguish what is cognitive or not.

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[53] Menary, *The Extended Mind*, 12. This quote from Menary includes his error of replacing the term processes with
the term properties. Menary corrects this error in footnote 13 of the Introduction when summarising Ron
Chrisley's argument. Menary's footnote that includes the correct version reads: "This argument strategy is also
being run by Ron Chrisley (in preparation) as a phenominological objection to the extended mind: neuronal
properities are not directly available to consciousness; non-neuronal processes are directly available to
consciousness; therefore nonneuronal processes are not cognitive."

[54] Clark, "Coupling, Constitution," 8.

[55] Menary, "Attacking the Bounds."; Sutton, "Exograms and Interdisciplinarity."

[56] Sutton, "Exograms and Interdisciplinarity," 194.

Where Sutton's model responds to the issue surrounding the mark of the cognitive, Menary's similar concept of cognitive integration emphasises the hybridity of process that occurs in cognition. Menary's cognitive integration addresses the claim that a causal link between X and Y does not mean that X is part of Y. He writes that the aim of cognitive integration "is to show how internal and external vehicles and processes are integrated in the completion of cognitive tasks," where the completion of the task cannot be understood exclusively biologically or externally "because it is a hybrid process."[57] While there are differences between Sutton's and Menary's responses to the coupling-constitution fallacy, they both suggest an overarching model of cognition that emphasises the hybridity of performing cognitive tasks — cognition requires the complementary and integrated efforts of X and Y to result in an outcome of Z, the cognitive act. In the case of sleep, the extension onto the external resources of the protective watch creates a hybridised sleeper who is both watching and sleeping — the external resources of the watcher complement the limitations of the sleeper's mind and enable them to maintain vigilance.

A further objection to extended mind in the second wave critiques picks up on the impermanent nature of coupled cognitive systems noted by Clark and Chalmers, and which forms part of Adams and Aizawa's concerns. The point of contention here is that the ephemeral nature of extended cognitive systems means that cognitive capacity is only present as long as the potentially fleeting coupling is active.[58] Rupert's concern that coupled cognitive systems are ephemeral, goes beyond the portability critiques and suggests that the outcome of this fleeting coupling is an absence of any persistent or stable individual that cognitive science seeks to examine. Central to Rupert's concern is that the theory of extended mind would "significantly change our conception of persons."[59] That is, the very nature of extended cognition affects what

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[57] Menary, "Attacking the Bounds," 333.

[58] Clark and Chalmers, "Extended Mind," 10.

[59] Robert D Rupert, "Challenges to the Hypothesis of Extended Cognition," *The Journal of Philosophy* 101, no. 8 (2004): 390.

we consider an individual to be. What constitutes an individual is reframed when the delineation between the mind, body, and world beyond is changed — the individual is no longer a clearly defined singular being but a hybrid.

In response to Rupert's concerns of the fleeting and de-individualised model of cognition that extended mind offers, Menary suggests a broader view. While each instance of coupling is impermanent, Menary proposes supervenience — the dependence on a previous element for the existence of another — as a stabilising force.[60] Supervenience offers a distinction between the agent's capacity to couple with external elements and the exercising of that capacity. Menary uses an analogy to the web-spinning capacity of spiders who create webs to capture prey: "spiders are clearly dependent on their spider webs to catch prey—the spider's prey-catching system consists of both spider and web (and spider's webs are fleeting systems if anything is)."[61]

According to supervenience, it does not follow that the loss of the spider's web means that its capacity to catch prey no longer exists. In other words, for Menary the loss of the spider's capacity to capture prey when its web is destroyed is akin to the decoupling of the agent from the external element, eliminating the extended cognitive system. This decoupling of each fleeting instance of cognitive coupling is acceptable according to supervenience because the spider retains the ability to construct another web, just as the human agent retains the capacity to construct coupled cognitive systems.

In this chapter so far, I have established the development of theories of cognition from classical computational models, to connectionist responses, and finally to externalist approaches that include the theory of extended mind. I then explained the components of the theory of mind before turning to the key critiques of extended mind within the field of cognitive science and philosophy of mind and the ongoing discussions therein. Having established the development, model, and critiques of the theory of extended mind I now turn to the application

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[60] Menary, *The Extended Mind*, 14-15.

[61] Menary, *The Extended Mind*, 14.

of cognitive science and philosophy of mind within literary studies and specifically examine the use of theories of cognitive extension. To close out this chapter, I will then bring the discussion of the theory of extended mind from these first sections of the chapter into conversation with the status of cognitive science theory in early modern literary studies. In doing so I demonstrate that the use of extended mind in early modern literary studies is appropriate and advantageous. In particular I argue that such an approach offers a way to reconsider sleep in early modern literature and that sleepers and their protective watchers can be considered an extended cognitive system.

3.5   The Development of Cognitive Literary Studies

In the late 1980s and early 1990s work in the interdisciplinary field of cognitive science was adopted by literary scholars, creating the sub-discipline of cognitive literary studies. Early work in cognitive literary studies sought to locate signs of the brain and its cognitive processes in literature. The span of cognitive science theories used by early cognitive literary scholars to achieve this end was, as Tribble points out, limited, given that "literary critics seeking to explore cognitive approaches to literature often chose from a relatively narrow band of evidence."[62] This narrow band consisted primarily, and perhaps expectedly, of approaches that dealt with the mechanisms of how texts operate.

Of particular interest to scholars were approaches that are classified as cognitive linguistics, cognitive narratology, and cognitive grammar. Work within these categories sought to examine a number of textual features such as metaphor, conceptual blends, polysemy,

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[62] Tribble, *Cognition in the Globe*, 17.

constructing mental spaces during reading, and the structure of narrative.[63] Mark Turner's *The Literary Mind* is representative of this early cognitive linguistics-based work in cognitive literary studies as he explores the idea that

> …the dynamic processes of parable are basic to the construction of meaning and the construction of language. Story precedes grammar. Projection precedes grammar. Parable precedes grammar. Language follows from these mental capacities as a consequence; it is their complex product. Language is the child of the literary mind.[64]

Work such as Turner's identified the generative role that the mind has in the creation of literature and importantly embedded the mind into literary studies. However, with the selection of linguistically focused cognitive science research, Turner, like others in this early period, did not display the broad and multidisciplinary research being undertaken in cognitive science. Cognitive literary studies in this early period was more akin to cognitive *linguistic* literary studies. In addition to the dominant linguistics-based approaches, early work in cognitive literary studies did not take historical context into account. As Richardson and Steen note, "most work at the juncture of literary studies and cognitive science addressed issues…in synchronic fashion" with little to no attempt to embed cognitive approaches within the period that the texts were created.[65] This lack of historical context in cognitive literary studies risks missing part of the picture that a cognitive approach to literary studies has to offer.

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[63] For examples of scholarship examining each of these mechanisms see: Crane, *Shakespeare's Brain*; Emmott, "Reading for Pleasure."; Fauconnier and Turner, "Blending as a Central Process"; Fauconnier and Turner, *The Way We Think*; Semino, "Possible Worlds."; Semino, "Mind Style in Narrative Fiction."; Turner and Lakoff, *More than Cool Reason*.

[64] Mark Turner, *The Literary Mind* (New York: Oxford University Press, 1996), 168.

[65] Alan Richardson and Francis F Steen, "Literature and the Cognitive Revolution: An Introduction," *Poetics Today* 23, no. 1 (2002): 2.

As Mary Thomas Crane points out in her discussion of cognitive historicism, "it is the interaction of human brains with historically specific circumstances that produces literary and cultural artifacts, so a criticism that attends to both the cognitive and the historical can, in theory at least, provide an illuminating account of those artifacts."[66] In the context of this thesis, incorporating the historical has illuminated the connections between early modern understandings of how the body and world interacted and the contemporary theory of mind. Further, reading sleep within its historical context has enabled its connection to extended mind and as a result offers a way to interpret the sleeping body in spite of its apparent inaccessibility. In identifying the touchpoints between contemporary cognitive science and historical cognitive concepts, cognitive literary studies can animate larger and richer understandings of literary cognitive intersections.

More recent work in cognitive literary studies has aimed to correct the synchronic earlier work by attending to a more diverse range of cognitive science in terms of both the theory adopted and the method of use. This has resulted in scholars interacting with a cross-section of theory from cognitive science in addition to cognitive linguistics and cognitive narratology, such as theory of mind, extended and distributed cognition, attention and memory studies, embodied cognition, and embedded / situated cognition to name a few.[67] In addition, scholars have combined cognitive theories with literature and culture theories such as queer theory, feminism, ecocriticism, narratology, historicism, disability studies, poststructuralism, and postcolonialism.[68]

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[66] Mary Thomas Crane, "Cognitive Historicism: Intuition in Early Modern Thought," in *The Oxford Handbook of Cognitive Literary Studies*, ed. Lisa. Zunshine (Oxford: Oxford University Press, 2015), 15.

[67] See for example, Alders, "Social Minds."; Easterlin, "Cognitive Ecocriticism."; Hamilton, "Hospital Barge."; Hamilton and Schneider, "From Iser to Turner."; Herman, "Cognitive Narratology."; McConachie, *Engaging Audiences.*; Palmer, *Fictional Minds*; Semino, "Possible Worlds."; Zunshine, "Theory of Mind."

[68] For a collection of essays that exemplify cognitive approaches combined with other theoretical approaches see part four of Zunshine, *Introduction to Cognitive Cultural Studies.*

This diversity has tempered the dominance of cognitive linguistics in cognitive literary studies and has begun to represent the variety of theories that constitute cognitive science.

Within early modern studies this same move toward a more varied use of cognitive science is evident. While these variations of cognitive approaches in early modern literary studies are often delineated into subcategories — cognitive linguistics, memory studies, theory of mind, embodied cognition, situated/distributed cognition, and extended mind — it is important to note the interplay between these taxonomies. From a cognitive perspective, depending upon the approach used, there is often overlap between the boundaries of each approach — insides interact with outsides, texts and readers are intertwined, players and audiences and artefacts each inform one another. In this approach, language is seen as a vehicle for understanding other minds, minds are placed within bodies that gesture and express emotion, and these cognitive bodies exist within spaces alongside other minds in other bodies that interact with one another. This more recent work attends to Richardson and Steen's criticism regarding the synchronic nature of early cognitive literary studies scholarship, as a number of works place the cognitive perspective within an historical context. The relevance to engaging with historical context when working with theories of cognition, and in particular extended cognition, is apparent in early modern literary studies. As Laurie Johnson identifies in "The Distributed Consciousness of Shakespeare's Theatre" the extension of the mind into the external world was "a fundamental tenet of early modern consciousness."[69] Though the word consciousness was an early modern anachronism, its equivalent 'conscience' was derived from the Latinate *conscientia* which meant "knowing together with another."[70] Such a term strongly evokes the relationship between the mind, the body, and the world beyond that underpins early modern understanding of cognition and contemporary theories such as that proposed by Clark and Chalmers. Acknowledging and incorporating the context of early modern literature primarily occurs by exploring early modern

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[69] Johnson, *Distributed Consciousness*, 135.

[70] Johnson, *Distribute Consciousness*, 127.

understandings of cognition, or by understanding the environment that cognitive and embodied

agents existed within, as is the approach of this thesis.

Early modern theatre and performance studies have been particularly strong in widening

the focus of research that typified early cognitive literary studies work.[71] Scholars in this area

have increased the breadth of cognitive approaches. The application of cognitive theories

explore cognition as a guide to the actor's craft, the function of the theatre, and as a frame for

the experience and performance of drama. Of central importance to cognitive approaches in the

theatre and performance space are the human, material, and spatial elements that constitute the

early modern theatre. Tribble's distributed cognition approach to theatre and performance has

illuminated the intertwined nature of the players, the material artefacts of the theatre, and the

theatre space itself with reference to memorising and performing Shakespearean drama. Tribble's

use of distributed cognition embeds it across the entire ecology of the early modern playing

space. As she concludes, this "model of cognitive ecology allows us to see the dynamic and

relational component of any theatrical enterprise…[and] can illuminate expert group

cognition."[72] It is the distributed nature of the cognitive task of remembering that enabled early

modern players to perform multiple parts and plays within the short timelines of performance

runs. Work such as Tribble's demonstrates the relevance and utility of extended cognition

approaches, of which extended mind is one, in early modern studies.

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[71] For more on the cognitive turn in theatre and performance studies beyond the work on early modern English
drama see: Rhonda Blair, "Acting, Embodiment, and Text: Hedda Gabler and Possible Uses of Cognitive
Science," *Theatre Topics* 20, no. 1 (2010): 11-21; Rhonda Blair, *The Actor, Image, and Action: Acting and Cognitive
Neuroscience* (London: Routledge, 2007); Rhonda Blair and Amy Cook, *Theatre, Performance and Cognition: Languages,
Bodies and Ecologies* (London: Bloomsbury Publishing, 2016); Bruce McConachie, *Theatre and Mind* (London:
Palgrave, 2012); Bruce McConachie, *Evolution, Cognition, and Performance* (London: Cambridge University Press,
2015); Bruce McConachie and F Elizabeth Hart, *Performance and Cognition: Theatre Studies and the Cognitive Turn*
(London: Routledge, 2006); Teemu Paavolainen, *Theatre/Ecology/Cognition: Theorizing Performer-Object Interaction in
Grotowski, Kantor, and Meyerhold* (New York: Palgrave Macmillan, 2012).

[72] Tribble, *Cognition in the Globe*, 166.

Picking up on the concept of the cognitively distributed early modern English theatre, David McInnis follows on from Tribble in order to bring the audience and their imaginary travels into the cognitive system. McInnis uses the historical context of the theatre combined with Tribble's ecology of the theatre to explore the drama of a broad selection of early modern playwrights such as Christopher Marlowe, Ben Jonson, Thomas Heywood, and Aphra Behn. McInnis suggests that where the imagination required by the audience in order to construct the imaginative location of the play is concerned,

> …the responsibility for establishing the alternative reality is similarly distributed between the playwright (whose script must entice the playgoer and prompt mind-travelling), the player (who delivers the lines), and the playgoer (who receives and interprets the presented scene according to their own conception of the foreign site).[73]

In the work of both Tribble and McInnis, the historical setting and context is an essential component of understanding cognition, without which the modern theories of distributed or extended cognition would be inadequate, as the physical world of the theatre's space and artefacts directly influence the cognitive functions of those within the theatre and thus their behaviour. I argue that the case of sleep and protective watch is similarly affected by orienting it within the historical context of body-world integration. Such contextualisation opens up an interpretation of sleep that the use of extended mind theory alone could not achieve. Like the conjunction of internal and external components of a cognitive system, the connection between historical context and contemporary cognitive theory fuses two perspectives to create a hybrid form wherein each part complements the other — one doing what the other cannot.

Also using a distributed model of cognition to explore the role of the audience, Penelope Woods asks how audiences know how to "do" spectatorship during meta-theatrical and self-

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[73] David McInnis, *Mind-Travelling and Voyage Drama in Early Modern England* (London: Palgrave Macmillan, 2013), 45.

conscious moments when the audience "see themselves constructed in the play's terms" such as the opening of *Julius Caesar,* during which Flavius berates the audience as he simultaneously berates the idle commoners of the play world.[74] Through a cognitive reading Woods surmises that this metatheatrical moment is part of the skilled and distributed performance system wherein the opening cognitively guides the audience. While the main focus of this thesis is primarily on textual sleep, as opposed to staged, the very nature of plays means that there is a natural progression that can be drawn from this work to the staged sleeper and watching audience. As I will touch on at the close of this thesis, studies of spectatorship as it relates to cognition are particularly relevant to understanding sleep and extended watch in performance.

The distributed approach has also been used to explore early modern English consciousness in reference to Shakespearean drama. As Laurie Johnson notes in 'The Distributed Consciousness of Shakespeare's Theatre", the fragmentary and distributed nature of consciousness in the theatre reflects the larger "consciousness-of-the-world" that is distributed across the cultural atmosphere of early modern England.[75] Embracing the interplay between minds, bodies, and worlds, Tribble and Sutton turn to embodied and distributed cognition to explore the concept of anachronistic memory in Shakespeare. If, they argue, "intelligent embodied action is a hybrid process of coordinating disparate inner and outer resources, then bodies, minds, things, and texts too are inherently temporally open, both backwards in containing polytemporal traces, and forwards in requiring ongoing use and interpretation."[76] The anachronistic memories in Shakespeare, then, are not truly anachronistic. Rather, they speak to the polytemporal nature of cognitive ecologies that implicate minds, bodies, and material

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[74] Penelope Woods, "Skilful Spectatorship? Doing (or Being) Audience at Shakespeare's Globe Theatre," *Shakespeare Studies* 43 (2015): 111.

[75] Johnson, "Distributed Consciousness."

[76] Evelyn B. Tribble and John Sutton, "Minds in and out of Time: Memory, Embodied Skill, Anachronism, and Performance," *Textual Practice* 26, no. 4 (2012): 596-97.

artefacts such as texts which operate "in and out of time."[77] Once the mind is understood to break the boundary of the "skin bag" the individual is not only a hybrid within their own time but outside of it.

While exploring very different aspects of the early modern theatre — from audiences, to the logistics of memorisation, and consciousness within and beyond the theatre — the shared thread of the above works by scholars such as Tribble, McInnis, Johnson, Woods, and Sutton, is their contribution towards correcting the dearth of cognitive approaches that also converse with the historical context of the period in question. Further, works such as these also demonstrate the value that an extended cognitive approach can bring to the interpretation of early modern literature and drama. Much of this work has used a distributed cognition approach due to the larger networks examined whereas my own work uses the closely cognate extended mind approach due to my interest in dialogic extension. Though the scale of my work differs, and thus the chosen approach of distributed cognition or extended mind, these works nevertheless form an important foundation for this thesis in their connection of historical context to ideas of cognitive extendedness.

3.6   Contextualising Cognitive Literary Studies

The early modern cognitive scholarship discussed above forms an important foundation for this and other work in cognitive early modern literary studies. However, while recent work in theatre and performance studies offer a rich selection of cognitive scholarship, specifically work on cognitive extendedness, the application of such theories has been less frequently applied to non-dramatic early modern texts or to play-texts. This is especially the case beyond the field of Shakespeare Studies. This section will examine the small pool of historically embedded cognitive work done on early modern literature, both on dramatic and non-dramatic texts, and will

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[77] Tribble and Sutton, "Minds in and out of Time," 596-597.

position my thesis within that field. As I will illustrate, this thesis will contribute to increasing the research in this under-represented area while also illuminating how cognitive extension alters in the shift in application to the embodied and tangible world of early modern theatre from the disembodied and intangible world of the text.

In the early 2002 Richardson and Steen noted that, unlike the work in theatre and performance studies, "few critics have as yet produced cognitively informed interpretive readings of literary texts that at the same time fully acknowledge their historical specificity."[78] Mary Thomas Crane's book *Shakespeare's Brain* is one example that does historically embed cognitive reading in order to argue that the pattern of language in Shakespeare's works offers insight into his cognitive life as shaped by physical context. Crane goes on to note that with cognitive approaches to literature:

> we aren't able to dredge up hidden secrets: we're largely offering illustrations of the ways in which literary texts are structured by cognitive functions, such as theory of mind, analogy, facial recognition, modularity, and so on. These readings are interesting to the extent that they make a theoretical point: literary and cultural texts are informed by identifiable cognitive paradigms and we can better understand how they work, and why they exist, if we can see their cognitive underpinnings. But as readings they may fall short, at least in comparison with the more scandalous unmaskings offered up by other hermeneutic methods.[79]

It is apparent then, that while Crane's work offers an important and historically embedded cognitive textual interpretation, it is one centred on how the text is constructed and works as an artefact as opposed to interpretation of the text's contents or meaning.

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[78] Richardson and Steen, "Cognitive Revolution," 5.

[79] Crane, *Shakespeare's Brain*, 5.

Crane's historically embedded work in *Shakespeare's Brain* is augmented in her later work on *Antony & Cleopatra* which rereads the play's Rome and Egypt as "cognitive differences, based in Shakespeare's imaginative engagement with changing theories of the relationship between human sense perception and scientific truth."[80] Crane proposes that the differences between Rome and Egypt can be read as a perceptual difference based in the shifting early modern notions about the relation between insides and outsides, and resulting in "very different versions of nation and empire."[81] The Egyptian view of the world is an Aristotelean one of elements and humours, while the Romans "seem to have left behind that system and its porous interrelationships between subject and nature, replacing it with a subjectivity separated from and overlooking the natural world and imagining itself as able to control."[82] The comparison of Rome and Egypt from a historically embedded cognitive perspective provides an additional richness to the play that would be inaccessible without the historical context.

A historically embedded cognitive approach to textual interpretation is also used by Amy Cook, who uses Lackoff and Johnson's conceptual metaphor theory and Fauconnier and Turner's conceptual blending. Cook pairs conceptual metaphor theory and conceptual blending with historical knowledge of mirrors in the period in order to read, for example, the use of mirrors in *Hamlet*.[83] Where Crane's *Shakespeare's Brain* centred on the tracing of the brain's workings through Shakespeare's language, later work on *Antony & Cleopatra* and in Cook's *Shakespearean Neuroplay* use a cognitive linguistic starting point to reread and reinterpret Shakespearean text — a markedly different use that speaks to Richardson and Steen's desire for interpretive cognitive readings of literary texts.

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[80] Mary Thomas Crane, "Roman World, Egyptian Earth: Cognitive Difference and Empire in Shakespeare's Antony and Cleopatra," *Comparative Drama* 43, no. 1 (2009): 1-2.

[81] Crane, "Roman World Egyptian Earth," 2.

[82] Crane, "Roman World Egyptian Earth," 2.

[83] Amy Cook, *Shakespearean Neuroplay: Reinvigorating the Study of Dramatic Texts and Performance Through Cognitive Science* (London: Palgrave Macmillan, 2010).

Recent work by Anderson also contributes to cognitively informed interpretive readings of early modern texts.[84] Anderson's work aligns with that of other scholars such as Tribble and McInnis in that it explores the interconnectedness between mind, body, and environment and embeds it within the early modern context. Where Tribble and McInnis use distributed cognitive approaches to examine the drama on the early modern stage, Anderson interprets the Shakespearean play text through the cognate theory of extended mind. In the early chapters of her book, Anderson places extended mind in conversation with early modern concepts of humoural, spiritual, and social extension of self, wherein "all strands of existence were interwoven, with cognitive processes constituted, caused or affected to varying extents by spiritual, biological and environmental forms and fluxes."[85] Anderson notes the myriad ways that the theory of extended mind has precedents in the early modern humoural body, the tripartite soul, the passions, and the early modern micro- and macrocosm.[86] Anderson uses this connection between early modern and contemporary ideas of extendedness to examine Shakespeare's mirror motifs and their implications for a subjectivity that is mutable, transformative, and fused with other characters.

As this examination of the recent work suggests, there remains dominance of early modern and in particular Shakespearean drama in cognitive literary studies. When thinking about the approaches present in early modern cognitive literary studies the utility of Shakespearean drama is immediately apparent. For cognitive linguistics theories, Shakespeare offers a rich and creative source of language. For theory of mind scholars there are the complex interactions of the characters, as well as the embodied actors and audiences of Shakespearean performance. While for distributed cognition scholarship, Shakespeare and the early modern theatre offers a

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[84] Anderson, *Renaissance Extended.*

[85] Anderson, *Renaissance Extended.*

[86] For the full discussion of how these early modern systems include ideas of extendedness see Chapter Three of Anderson, *Renaissance Extended.*

large network of participants that contribute to the achievement of the numerous cognitive

demands of dramatic performance and reflects the world beyond the walls of the theatre.

Contrastingly, there is little scholarship on dramatic texts (as opposed to the performance

of those texts) and non-dramatic early modern texts that combines cognitive textual

interpretation with historical contextualisation. Early modern theory of mind scholar Nicholas

Helms provides a notable recent example as he frames the cognitive approach in relation to early

modern ideas about the soul. His work on mind reading (the ability to infer another person's

thoughts, feelings, or plans of action), and in particular the misreading of minds, reinterprets

Shakespearean characters with an eye to early modern understandings of mindreading.[87] Helms

also offers a reading of John Donne's "The Ecstasy" from a cognitive ecology perspective, that

is, a perspective that posits the relation of cognitive agents to one another and the wider

environment.[88] Helms identifies the embodied metaphors used to describe the soul and relates

them to the context of Platonic and Aristotelean thought present at the time of writing. This

incorporation of the early modern context enables Helms to supply an historically embedded

cognitive reading of the body and soul that moves away from framing them as equivalent or in

opposition to one another and instead positions them along an historically appropriate

continuum.

Recent research in cognitive literary studies, from the historicist cognitive linguistic

perspective of Crane to the work of theatre and performance scholars, has begun to embed

cognitive theory within cultural contexts, offer new knowledge of how the physical space,

material artefacts, and human participants operate in the performance of drama, and identify the

role that cognition plays in the structure of texts. There remains however, limited work that is

positioned with all three aims in mind: cognitive approaches beyond linguistics; historically

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[87] Nicholas R Helms, *Cognition, Mindreading, and Shakespeare's Characters* (Palgrave Macmillan, 2019).

[88] Nicholas R Helms, "To Knit the Knot: Embodied Mind in John Donne's 'The Ecstasy'," *The Seventeenth Century*,
    34, no. 4 (2018).

embedded; and textual interpretation that centres on meaning and content. Shakespearean drama also remains dominant in early modern cognitive literary studies scholarship with other poets, dramatists, and prose writers of the period receiving comparatively little attention from scholars. Of particular relevance to this thesis, no scholarship has been conducted on the works of Spenser using the theory of extended mind, though as I discussed in Chapter Two, scholars such as Paster, Floyd-Wilson, and Sullivan have examined the connection between bodies and landscape in *The Faerie Queene*'s Bower of Bliss episode.

In examining the extended mind of sleepers in Shakespearean drama and *The Faerie Queene*, this thesis will add to existing scholarship at the intersection of the four issues identified in this section. Specifically, this research will contribute to the diversity of theories used in cognitive literary studies by expanding the small body of work done using the theory of extended mind. This research will also present an historically embedded cognitive reading by placing the contemporary theory of extended mind in conversation with early modern extendedness. Further, this discussion also responds to Richardson and Steen's commentary on the need for more work that offers a cognitively informed textual interpretation and contributes to the scholarship done in this area. Finally, this thesis contributes to the scholarship on early modern drama, and in particular Shakespearean drama, while also widening the selection of early modern texts that have been examined from a cognitive perspective. Having situated the aims of this research within the field of cognitive literary studies, the final section of the chapter will establish how the sleeper and their protective watcher fit within the extended mind model.

3.7 Watching with Other Bodies: Extending Sleeping Minds

Individuals can supplement their cognitive capacities using other human and non-human agents. This capacity for supplementation is particularly useful in times where biological capacity is impaired or limited. Sleep has been identified as one of these moments where the individual is decoupled from their brain. In light of this decoupling in sleep I propose that early modern

literary sleepers make use of external components (human and non-human) through the use of

an extended watch, in order to maintain their capacity to secure their slumber. The extension of

sleepers onto their extended watches are often (though not always as I will demonstrate in

Chapter Four) human-to-human couplings. While this human-to-human coupling is not dealt

with in detail in Clark and Chalmers's work on extended mind they do conclude with a

projection of the theoretical possibility of human-to-human coupling, or socially extended

cognition:

> What about socially extended cognition? Could my mental states be partly
> constituted by the states of other thinkers? We see no reason why not, in
> principle. In an unusually interdependent couple, it is entirely possible that
> one partner's beliefs will play the same sort of role for the other as the
> notebook plays for Otto.[89]

Although socially extended cognition is only a theoretical possibility raised by Clark and

Chalmers, I identify that the sleeper-watcher extended mind coupling doesn't fit exactly with

their model. Given that the sleeper-watcher extended mind is at times a social extension, the

possibility of socially extended mind is particularly relevant.

    Models of socially extended cognition that operate as a dyadic model, as opposed to

those that model socially extended cognition across larger networks, are of particular interest to

my research.[90] Somogy Varga's research on socially extended cognition in the caretaker-infant

relationship specifically focuses on a dyadic model of socially extended cognition. Varga

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[89] Clark and Chalmers, "Extended Mind," 17.

[90] For more on the discussion of socially extended cognition across larger groups see: Georg Theiner and Timothy
O'Connor, "The Emergence of Group Cognition," in *Emergence in Science and Philosophy*, ed. Antonella Corradini
and Timothy. O"Connor (New York: Routledge, 2010), 92-132; Thomas Szanto, "How to Share a Mind:
Reconsidering the Group Mind Thesis," *Phenomenology and the Cognitive Sciences* 13, no. 1 (2014): 99-120; Tollefsen,
"Collective Mind."; Robert D Rupert, "Empirical Arguments for Group Minds: A Critical Appraisal," *Philosophy
Compass* 6, no. 9 (2011): 630-639.

investigates what is termed "dyadic synchronic interactions" between infants and caretakers within the context of infant emotional regulation.[91] While extended mind is supported by Varga, it is "not geared to understanding socially extended cognition [because] it represents a significantly different cognitive phenomenon, and they exhibit a different dynamic involving 'uncontrollability' and 'irreducibility'."[92] This significant difference is identified by Varga as the synchronistic nature of caretaker-infant cognitive coupling. Synchronism in this case is "the organization of social behaviour into rhythmic sequences, the matching of micro-level affective behaviour between caretaker and infant, during face-to-face interactions."[93]

Varga suggests that the reason synchronicity renders the dynamic of such dyadic interactions uncontrollable is the constant feedback and adjustment of each agent within the cognitive couple. This constant loop of feedback and adjustment is unlike the fixed nature of the contents of Otto's notebook, which operates as a memory database. In contrast, in the dyadic caretaker-infant coupling, "rather than providing information, the caretaker 'merely' provides the possibility of open-ended, affectively contoured interaction."[94] Since emotional regulation is not the initial purpose of the interaction but an outcome that emerges from it, "the cognitive process in dyadic synchronic interaction is beyond the control of either parts of the dyadic system."[95] By taking inspiration from the idea of socially extended coupling such as that identified in Varga's work, this thesis will expand on the work already done on the early modern body-world.

The lack of control that either part in Varga's dyadic connection has over the connection as a whole contains echoes of the hybridity of extended mind, of Clark's "biotechnical hybrids," of the dynamic and multipart model of Sutton's complementarity principle, and of the

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[91] Varga, "Interaction and Extended Cognition."

[92] Varga, "Interaction and Extended Cognition," 2472.

[93] Varga, "Interaction and Extended Cognition," 2475.

[94] Varga, "Interaction and Extended Cognition," 2479.

[95] Varga, "Interaction and Extended Cognition," 2480.

interwoven and varied elements of Menary's cognitive integration.[96] However, the hybridity of the dyadic caretaker-infant coupling differs from the coupling of Otto and his notebook in its primary objective. The primary goal of initiating the coupling in the caretaker-infant case is interaction, with the outcome of emotional regulation as a secondary outcome. As such the dynamic is considered "irreducible" because of its interactive state — the resultant cognitive outcome, emotional regulation, is unable to be reduced to the parts of the system, but instead is a result of the dyadic synchronous cognitive system as a whole.[97]

In contrast, as Varga notes, Otto's belief about the museum's location "is a reducible systemic property, since it directly follows from the notebook entry that contains the information about the location of the museum. In other words, the belief is not novel compared to what is entailed in the parts of the system."[98] The Otto-notebook coupling occurs in order to complete some "epistemic action" as Kirsh and Maglio name it.[99] The Otto-notebook coupling, unlike the caretaker-infant coupling, creates a cognitive system where Otto can access the information in its complete form.

To return to the case of sleeper-watcher cognitive extension, it appears then that it fits within the bounds of Clark and Chalmers's extended mind model and Varga's socially extended cognition model. While these models can each be applied to the sleeper-watcher coupling depending upon the type of extended component (human or non-human agent) it is not an unproblematic fit as sleep presents a unique challenge to both models. A deeper look shows that it is the consequences of the act of sleep that complicates the case of sleeper-watcher cognitively coupled systems.

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[96] Clark, "Reasons, Robots," 142; Menary, "Attacking the Bounds."; Sutton, "Exograms and Interdisciplinarity."

[97] Varga, "Interaction and Extended Cognition," 2472.

[98] Varga, "Interaction and Extended Cognition," 2480.

[99] Kirsh and Maglio, "Distinguishing Epistemic."

In a sleeping person the body is rendered inert and the senses are minimally responsive, and it is this inactivity that problematises both the extended mind and socially extended models. The sleeper occupies a space between the Otto-notebook coupling and dyadic synchronous caretaker-infant coupling. The sleeper, like Otto, may initiate a cognitive coupling with an artefact but once sleep seizes them, as I will explore in later chapters, they become almost as unresponsive as the object they are coupled with, potentially leaving the coupled system more vulnerable than usual to decoupling. Similarly, when the sleeper forms part of a cognitive couple with another human agent and then enters the state of sleep, there ceases to be the kind of synchronic interaction that Varga identifies which relies on the combined input of both agents. The sleeper-watcher cognitive coupling then seems to fit somewhere between the two.

In order to rectify the inexact applicability of extended mind and socially extended models I take the advice of Sutton who suggests that in the extended mind (and distributed cognition) space, "it is incumbent on philosophers and others with synthetic and eclectic tendencies to spread and blend relevant theoretical innovations."[100] Interdisciplinary fields, such as cognitive science or cognitive literary studies, and extended mind models of cognition are steeped in hybridity. Appropriately then, I will rely on a hybrid model of extended mind that fits between the person to artefact extended mind of Clark and Chalmers and the dyadic, synchronic social coupling such as Varga offers. Within their short musing on socially extended cognition Clark and Chalmers specify the essential components that would be required for any such proposed system. The essential components suggested are "a high degree of trust, reliance, and accessibility."[101] The extended mind model of Clark and Chalmers is already bounded by parameters of reliance and accessibility as noted earlier, with the only additional parameter to socially extended cognition being trust. As I will uncover in Chapters Three, Four, and Five, trust is fundamental to the role of watching in early modern England, specifically when watching

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[100] Sutton, "Domains and Dimensions," 237.

[101] Clark and Chalmers, "Extended Mind," 17.

over vulnerable sleepers. The consequences for a sleeper being protectively watched by someone untrustworthy can be deadly.

3.8   Conclusion

Extended mind is useful for the study of sleep in Shakespearean drama and Spenserian epic because it enables an examination the sleeper directly, in spite of the sensory restrictions that sleep places on the body. Given the porous, leaky, and interconnected nature of early modern minds, bodies, and environments, extended mind offers a foundation from which to understand the minds and bodies of the characters who populate Shakespeare's drama and *The Faerie Queene*. Extended mind provides a mechanism via which the apparently absent sleeper can be cognitively located and examined beyond the bounds of the opaque body. As I will demonstrate, an extended mind approach enables the reconsideration of the boundaries of the individual, their relation to the objects and characters that constitute the world beyond the body, and the manner in which apparent vulnerabilities of the body can be mitigated against. Such an approach also enables us to reconceptualise the phenomenon of sleep as the apparently inaccessible sleeper can be located beyond the bounds of their still and silent body. An extended mind approach allows the location of, access to, and interpretation of the apparently inaccessible sleeper.

In reading sleepers from an extended mind perspective, they are positioned as "biotechnical hybrids" or, to use early modern parlance, "compound creature[s]."[102] Thus, sleepers can be located and examined beyond the confines of their sleeping bodies, as they supplement their biological attentional capacities using objects, animal, and human resources that exist in the external environment. Given that we are all, to borrow the phrase from Clark's book title, "natural born cyborgs" who extend our cognitive capacities out into the world — who know together with someone else — the apparent simplicity of the sleeper-watcher extension becomes

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[102] Crooke, *Mikrokosmographia*, 198; Clark, "Reasons, Robots," 142.

notably more complex. As I will explore in the next chapter, and as scholar Kim Sterelny has

identified, the "natural" ability for all humans to create extended couplings leaves the spaces

beyond the body cognitively contested.

4 Beyond Absent Objects: Locating the Cognitive Presence of Sleeping Women

"When the centre of attention is an inexpressive body without a voice, we are left to understand the act of observing her…" (Roberts, 233)

Sleeping women in Shakespeare and Spenser extend their cognition into external watchers and as such are by no means passive "sleeping beauties."[1] This extension enables them to maintain a capacity to watch when their biological systems are limited due to the binding effect of sleep on cognition and the senses. This chapter will consider extended cognitive systems during the watched sleep of Imogen in *Cymbeline*, Desdemona in *Othello*, and Una and Britomart in *The Faerie Queene*. In each case the sleeping female character relies on a cognitively extended watch, not always successfully, to protect her against threats during the vulnerable hours of sleep.

I will investigate these examples of extended cognition through the lens of Kim Sterelny's criticism that extended cognitive systems exist in common and therefore contestable space occupied by other agents.[2] The cases of Imogen, Desdemona, and Una each point to the relevance of Sterelny's concerns as their extended cognitive systems are subject to interference or sabotage; an external and disruptive influence on either the sleeper or watcher within the coupling. Finally, I will examine the case of *The Faerie Queene*'s Britomart, who does successfully use extended mind in a manner that contrasts with the experience of the other sleeping women considered in this chapter.

All sleepers are left vulnerable to the dangerous side effects posed by the effects of slumber, but I would suggest that sleeping women in Shakespeare and Spenser can experience a vulnerability in sleep that is particular to them. Specifically, they are subject to observation and

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[1] Roberts, "Sleeping Beauties."

[2] Kim Sterelny, "Externalism, Epistemic Artefacts, and the Extended Mind," in *The Externalist Challenge*, ed. Richard Schantz (Berlin: De Gruyter, 2004), 239-254.

physical harm that is motived by sexual desire. My analysis of these episodes reveals that the use

of cognitive coupling by sleeping women does not always decrease their vulnerability; indeed, in

some cases the extended watch can be co-opted by a voyeur or predator to enhance their ability

to watch and subsequently increase the threat to the sleeper concerned. Both the sleeper and the

watcher of extended mind couplings are vulnerable to influence and Sterelny's concern about

"epistemic sabotage" is a valid one, especially in the case of sleeping women. Although extended

mind couplings do not guarantee the safety of sleeping women, the existence of such couplings

affirms the cognitive presence of sleeping women in scenes beyond mere passivity. Further,

extended mind couplings offer a means for scholars to examine sleeping women and bypass the

potential of privileging their often-violative voyeurs and instead places such watchers' actions

and desires in a wider context that includes the sleepers extension of mind as part of a sleep-

watch pairing. Such an examination reveals the potential limitations, or even dangers, of

extended mind and illuminates that the practice of extended mind may not apply as strongly to

some groups in particular contexts.

4.1   Sleeping Women: Passive Objects?

The vulnerability of sleeping women is an image that proliferates throughout the works of

Spenser and Shakespeare. Tarquin's lecherous gazing at and rape of Lucrece (409-751), Iachimo's

ocular stocktake of the sleeping Imogen and her bedchamber (2.2), and Othello's watching of

the sleeping Desdemona as he contemplates her murder (5.2) are well known instances, as are

the non-consensual impregnation of Chrysogone as she sleeps on the sun-warmed grass (III.vi.5-

28), or Malbecco's jealous peeping on Hellenore's satisfied post-coital slumber (III.x.43-52) in

The Faerie Queene. Raped, impregnated, and violated, the women in these episodes of sleep reflect,

to borrow David Bevington's phrase, "the innocent rest of those who are about to be victimized."[3]

United as victims set upon in their innocent rest, these spectacles of sleeping women also share a sleep that is unmediated by what David Roberts refers to as "the elusive language of dreams."[4] When and if sleepers communicate their dreams with audience, reader, or other characters there remains access to their thoughts and subconscious. The dreaming sleeper is able to speak even though their body remains motionless and their senses bound. Take, for instance, the grassy sleep of Prince Arthur in which he has a dream vision of the Faerie Queene herself. We are told that there "Was neuer a hart so rauisht with delight" (I.ix.14.7) as Arthur's is by Gloriana, and we are given visibility of Arthur's thoughts and feelings during the dream. By comparison, sleepers who do not dream appear to become truly inaccessible.

This inaccessibility is referred to by Roberts as "the opaque nature of the sleeping form."[5] Labelling dreamless sleep as opaque captures the physiological effects of sleep wherein "the brain remains active, vital respiratory functions continue and some muscle and eye movements persist, but the heartrate slows, the muscles relax, and the sleeper's consciousness of the world around them gradually recedes."[6] Without the potentially communicatory power of dreams, sleep, to use Raffaele Cutolo's phrase, is a "moment of abandonment of the sensory and conscious body."[7] Where Arthur's consciousness is still accessible to the reader via his dream of the Faerie Queene, the opacity of sleep for those that do not dream, or whose dreams we are not privy to, detaches the mind of the sleeper (at least from the perspective of the reader or audience) from the external world. This apparent inaccessibility is exemplified in the cases of

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[3] David Bevington, "Asleep on Stage," in *From Page to Performance: Essays in Early English Drama*, ed. John A. Alford (East Lansing, MI: Michigan State University Press, 1995), 66.

[4] Roberts, "Sleeping Beauties," 233.

[5] Roberts, "Sleeping Beauties," 244.

[6] Handley, *Sleep in Early*, 3-4.

[7] Cutolo, "Motionless Bodies," 216.

Desdemona's and Imogen's sleep, and I will suggest later in this chapter their scenes of sleep are dominated by the consciousness of other agents.[8] Although this inaccessibility during sleep is not unique to sleeping female characters, the way that the sleeping body is observed and interacted with is markedly different (more sexualised and objectified) for female characters as compared to male characters. Both Desdemona and Imogen appear to remain accessible only via the image of their motionless bodies laid out as bedchamber "monuments," appearing "but as pictures."[9]

The motionless inaccessibility of dreamless sleep provides an "awkward" challenge for literary studies.[10] Dreams provide literary critics with "subtext and subconscious" that can be read and interpreted.[11] Without the ability to read the language provided by them, literary scholars interested in sleep are left with what Roberts calls "a disconcerting void."[12] After all, there appears not to be much to study when characters are not partaking in action, responding to the world around them, or experiencing something in the waking world or via a dream. The void of dreamless sleep leaves little for criticism to grasp in order to carry out its work — other than the concept of the void itself.

In critical discussion of dreamless sleep, interpretations of sleeping women in particular are often based in this void, focusing on the detachment between world and mind. In his article on female sleep and the Shakespearean stage, Roberts points out the limitations of reading female characters' sleep given this void. Left only with "an inexpressive body without a voice, we

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[8] Arguably, the inaccessibility of Desdemona's and Imogen's dreams could be a function of genre (drama versus poetry) rather than of dreaming itself. However, in other plays Shakespeare stages dreams and gives the audience access to sleepers' consciousness. See, for example the dream of Posthumous in *Cymbeline* 5.4.29-92 and the dream of Queen Katherine in *King Henry VIII* 4.2.82-92.

[9] For examples of monumental motionless bodies in Shakespeare see *Othello* 5.2.5; *Cymbeline* 2.2.32. For deathly motionless bodies, see: *Macbeth* 2.2.52-53; *Romeo and Juliet* 4.5.1-96, emphasised later in the play by Friar Laurence where he calls Juliet a "Poor living corse, closed in a dead man's tomb!" 5.2.29 and again by Romeo's speech 5.3.91-105.

[10] Roberts, "Sleeping Beauties," 232.

[11] Roberts, "Sleeping Beauties," 233.

[12] Roberts, "Sleeping Beauties," 233.

are left to understand the act of observing her, how the reactions of fellow observers might

affect us, and how sleep turns its observation into a sort of performance in its own right, but

where the observer is his or her own audience."[13] Reading and interpreting using observation by

other characters, it seems, is the approach that dominates scholarship on sleeping women in

early modern literature.[14]

By focusing the interpretation of sleeping women on their observation by other agents,

much of the scholarship invokes what I, following Roberts's contribution, would call the

sleeping beauty perspective. Given the overwhelming observation of sleeping female characters

in early modern literature by voyeuristic and often predatory characters, watched sleep is often

dealt with in simplified terms of active desire versus passive victimhood. The passivity of

sleeping female characters renders them to audiences and readers as little more than objects to

be acted upon by waking characters, or symbolic-cum-allegorical representations, either of which

depictions denies them agency over their sleeping bodies. Instead, the bodies of sleeping women

in early modern literature are acted upon by other characters and are frequently violated

physically and metaphorically as they lie sleeping.

The concept of metaphorical violation is intimately tied to the positioning of sleeping

female characters as objects. As Elisa Oh suggests, "traditional early modern gender roles closely

associated a woman with the domestic structure in which she works and resides."[15] Although

early modern gender roles were more nuanced than Oh's comment suggests, the association

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[13] Roberts, "Sleeping Beauties," 233.

[14] The works that centre on the observation and desire of sleeping women that Roberts refers to here are: Daileader, *Eroticism on the Renaissance Stage*; Neill, "Unproper Beds"; and Stallybrass, "Speculating on the Boy Actor". As I established in the Introduction to this thesis the pool of work on sleep in early modern literature has grown only marginally in the years since Roberts's article and while varied many still have at their core the observation of the sleeper, though not always from a position of desire. See for example: Simpson-Younger, "Watching the Sleeper"; Nancy Simpson-Younger, "'The Garments of Posthumus': Identifying the Non-Responsive Body in Cymbeline," in *Staging the Blazon in Early Modern English Theater* (London: Routledge, 2016), 177-188.

[15] Elisa Oh, "The Gatekeeper Within: Early Modern English Architectural Tropes of Female Consent," *Humanities* 8, no. 1 (2019): 2.

between the female body and domestic spaces is one that appears in the literature of the period. Spenser invokes this association with the seven-year siege of Alma's castle — "Seuen years this wize they vs besieged haue" (II.ix.12.8). Alma invites Prince Arthur and Sir Guyon into her castle and walks them through each space. The association between Alma's body and the castle is made apparent: the castle wall "that was so high [but] must turne to earth" (II.ix.21) is figured as the upright human body; the frame partly "circulare," partly "triangulare," and separated by a "quadrate" (II.ix.22) figures the proportions of the human body; the "larumbell"(II.ix.25.7) is the tongue; the "twise sixteene warders" (II.ix.26.2) are the teeth; the "kitchin rowme" attended to by the "iolly yeoman…Appetite" (II.ix.28) is the stomach and so on, with only the sexual organs missing because Alma is "a virgin bright; / that had not yet felt Cupides wanton rage" (II.ix.18.1-2). Entrance to the castle by the besiegers amounts to a metaphorical violation of her body.[16] This scene illuminates the association between the female character's body and the domestic space as an object for siege and violation.

If domestic spaces can be analogous to the female body, then forced or uninvited entrance into the space is akin to rape.[17] For Georgianna Zeigler, "…the woman's room signifies her 'self', and the man's forces or stealthy entry of this room constitutes a rape of her private space," consonant with the "figuring [of] the female body as a house and the vagina as a door that could be open, closed, or locked." [18] This adopts particular relevance in the case of Lucrece, who is violated metaphorically in sleep as Tarquin with "his guilty hand pluck'd up the latch, /

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[16] Of note is Alma's allegorical role here as the rational soul inhabiting the bodily castle. See: Walter. R. Davis, "Alma, Castle of," in *The Spenser Encyclopedia*, ed. A. C. Hamilton (Toronto: University of Toronto Press, 1990), 24.

[17] For examples of violation of space as metaphorical rape, see: Susan Frye, "Staging Women's Relations to Textiles in Shakespeare's *Othello* and *Cymbeline*," in *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England*, ed. Peter Erikson and Clark Hulse (Philadelphia: University of Pennsylvania Press, 2000), 11; Rebecca Olson, *Arras Hanging: The Textile that Determined Early Modern Literature and Drama* (New York: Rowman & Littlefield, 2013), 131. Ziegler, "My Lady's Chamber," 73-90.

[18] Ziegler, "My Lady's Chamber," 73; Oh, "The Gatekeeper," 5.

And with his knee the door he opens wide," (358-58) conflating the opening of the doorway with the parting of her legs and his subsequent penetration of her.

In addition to being positioned as passive objects vulnerable to violation by others, female sleepers can become symbolic objects. Under this kind of objectification, they temporarily cease to be characters in their own right and become stationary and unresponsive objects that form part of the narrative's dramatic mise-en-scène. In his discussion of sleeping on stage, David Bevington explores the motionless body of the sleeper as meta-theatre, concluding that "the sleeping figure onstage" in Shakespeare's late romances represents for early moderns "a theater that is increasingly aware of its own potential for artifice and illusion."[19] The sleeper here is fused with the theatre itself and becomes a symbol as much as a character in his or her own right. Such positioning of the sleeping female character re-emphasises the connection between sleepers and the external environment — the bedroom, the theatre, or (as I demonstrated in Chapter Two) the landscape and climate.

This hybridity of the sleeping woman — part character, part symbol — is also evident in the work of J.K. Barret, for whom the sleeping body of Imogen is a passive vessel in which can be placed a variety of narrative potentialities given the absence of the sleeper's own volition. Beginning with Iachimo's observations of the sleeping Imogen, Barret explores how "Iachimo's words, and especially his literary allusions, bring a number of competing stories into view."[20] Viewed within the frame of Iachimo's allusions, Imogen becomes a symbol of multiple possibilities as she "inhabits two narrative spaces at once—she is 'almost already'. Her already is the instantiation of a past story, the short-circuiting of her own present moment; she exists in the already as soon as Tarquin's name is uttered."[21] In other words, Imogen is both herself and (by association) the other predatorily watched women that Iachimo alludes to.

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[19] Bevington, "Asleep Onstage," 74.

[20] Barret, "Imogen's Bedroom," 441.

[21] Barret, "Imogen's Bedroom," 444.

In addition to symbols of meta-theatre and possibility, Simpson-Younger interprets the motionless and unresponsive body in sleep as a symbolic reminder for participation in a communal system of moral and ethical behaviour. Examining sleep in *Macbeth*, Simpson-Younger suggests that watching sleeping bodies creates "a functioning system of communal ethics – one in which onlookers can choose to prioritize interpersonal reciprocity."[22] Given the unresponsiveness of the sleeping body, however, their power as symbols for communal ethics is "tenuous and easily threatened."[23] While all of these perspectives add valuable understanding to early modern sleep, each continues to assume the passivity and vulnerability of the sleeper. Such approaches also assume that there is a void that needs to be filled with meaning — often meaning that is not related to the sleeper herself or to her experience at that moment. In the case of sleeping women, their passivity renders them as objects to be observed and interpreted by waking agents within and beyond the text, play, or theatre.

In an attempt to subvert the passivity of the sleeping beauty perspective Roberts considers the other agent in cases of hostile watched sleep: the sleeping woman as opposed to the voyeur. For Roberts, the silent unresponsiveness of the sleeping woman does not automatically position her as powerless. Instead, he suggests, her silent motionlessness can be read as an "utter indifference to the motions of visual desire, of a 'luminous and divine' absence in presence whose very silence stands in judgement over the fevered linguistic and visual work it excites."[24] However, even in Roberts's interpretation, the indifference of the female sleeper to the voyeur still stems from a basic position of absence, and an inability to respond due to the sensory and cognitive binding that sleep effects.

The shared foundation of these approaches is that they operate from an interpretive frame of absence. This coheres with Roberts's suggestion that due to the "void" of sleep

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[22] Simpson-Younger, "Watching the Sleeper," 271-72.

[23] Simpson-Younger, "Watching the Sleeper," 271.

[24] Roberts, "Sleeping Beauties," 254.

observation of the sleeper is the only available interpretive point of departure.[25] To consider the female sleeper as opaque and absent except for her motionless body, and to begin interpretation from the observation of female sleep by (often predatory) watchers, is to give priority and precedence to the watcher rather than the innocent sleeper. Given that sleeping female characters are frequently violated by such watchers, undertaking interpretive work from the observer perspective centres on the actions and desires of the violator.[26] Extended mind theory offers an interpretive position that challenges the perspective of passivity and absence, to reduce the opacity of sleep and to recognise and acknowledge sleeping women as they exist beyond being mere objects of desire and voyeurism.

4.2 Unsuccessful Extension in *Cymbeline* and *The Faerie Queene*

In Act 2 Scene 2 of *Cymbeline* the cognitive extension at play begins to be revealed. The opening line, "Who's there?" (2.2.1) immediately builds the tension of this nocturnal moment as it similarly does when used by Shakespeare as the opening line of *Hamlet*. This tension establishes the vulnerability of the imminently unconscious Imogen — it is her "woman Helen" (2.2.1) who enters her bedchamber in this moment, but it is Iachimo who is there once she slumbers. From the moment that Imogen appears in bed, ready to sleep, Shakespeare works to remind us of the vulnerability of such a state. Though the space afforded to the scene before Iachimo enters is only ten lines, they each effect a sense of dread and the expectation of violation. The bedtime story leaf that Helen folds down is the tale of Tereus and Philomel from Ovid's *Metamorphoses*, in

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[25] Roberts, "Sleeping Beauties," 233.

[26] While outside the main focus of this research, this centring of the male observer and male desire underpins much discussion about whether Shakespearean audiences are implicated in the voyeuristic actions of characters like Iachimo. See for example: Barret, "Imogen's Bedroom," especially pages 444, 446, and 447; Bevington, "Asleep on Stage."; Roberts, "Sleeping Beauties."

which Philomel is raped.[27] The story is shorthand for the violation of a woman, and its

invocation in Imogen's bedchamber works to emphasise her incipient, sleep-induced

vulnerability.

Before Helen can leave Imogen's bedchamber for her own, Imogen makes one last

request: "take not away the taper, leave it burning" (2.2.5). This seems an unnecessary request

given that Imogen no longer needs the taper to read by.[28] The appeal for protection that

immediately follows the request to leave the candle lit — "To your protection I commend me,

gods…Guard me, beseech ye" (2.2.8-10) — gives a clue as to its purpose as a protection against

the dark, and reminds the audience of the dangers the dark conceals. Given the content of the

story and the vulnerability of sleeping women, the desire to leave the taper burning stems from a

desire — conscious or otherwise — to feel a sense of security and safety as it illuminates the

dark, renders intruders visible, and wards off danger. The taper is protective, illuminating the

dark and enabling Imogen to see the dangers concealed within as she drifts off to sleep. Once

Imogen is asleep it would appear that the candle's ability to enable Imogen to see is no longer

relevant since candles do not themselves have eyes with which to watch.

In early modern literature light has a number of positive associations, such as protection,

virtue, and the discovery of evil. In *The Faerie Queene* Arthur's sun-bright shield does not only

reinforce the binary association between light and good, and dark and evil, but is an actively

protective force that with its "flashing beames" (I.viii.20.3) leaves the eyes of Orgoglio "stark

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[27] Reference to the story is used elsewhere by Shakespeare. In *The Rape of Lucrece*, for example, reference to Philomel occurs twice. The end of Lucrece's speech at 1053 wherein she declares "to clear this spot by death," is signalled as complete at 1079-80 by transposing Lucrece's name as Philomel's — "By this, lamenting Philomel had ended / The well-tuned warble of her nightly sorrow".. Similarly, in *Titus Andronicus* the story appears at 2.2.42-43 in Aaron's speech to Tamora where he tells her that "This is the day of doom for Bassianus: / His Philomel must lose her tongue to-day," signalling the rape and mutilation of Lavinia that occurs offstage before the Act 2 Scene 4. See also Marcus's reference to the story at 2.3.26-27 when he finds Lavinia "But, sure, some Tereus hath deflowered thee, / And, lest thou shouldst detect him, cut thy tongue".

[28] See Handley, *Sleep in Early*, 91, for one example of a close call as a result of leaving a reading candle lit during sleep.

blind, and all his sences dazd" (I.viii.20.3). Similarly, the Redcrosse Knight's "glistening armour"

(I.i.14.4) enables him to see and defeat Errour as it makes a "little glooming light…By which he

sae the vgly monster plaine" (I.i.14.5-6). While light can actively protect, night conceals real

danger in its darkness.[29] In *The Rape of Lucrece*, night is

> O comfort-killing Night, image of hell!
> Dim register and notary of shame!
> Black stage for tragedies and murders fell!
> Vast sin-concealing chaos! nurse of blame!
> Blind muffled bawd! dark harbour for defame!
> Grim cave of death! whispering conspirator
> With close-tongued treason and the ravisher!
> 'O hateful, vaporous, and foggy Night! (815-22)

This association of dark with danger implies the association of light with protection. Light means

illumination and virtue, and Imogen's nocturnal light is an inanimate protective force that brings

with its illumination the presence of virtue and the ability to see forces of evil. The light's ability

to illuminate the night hours, and the threats therein, stands in stark contrast to the capacity that

the sleeping Imogen has for similar nocturnal vigilance. Imogen's capacity for biological

illumination is unavailable because her eyelids shutter "th'enclosed lights" of her eyes (2.2.21).

This reduced "behavioural competence" is a direct result of the state of sleep that can be

countered by extending cognition and establishing a cognitive coupling.[30]

The taper, like Otto's notebook in Chapter Three, provides Imogen with a means to

continue vigilance over a sleeping body that cannot maintain the task itself and to maintain her

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[29] See the reference in *Macbeth* at 3.2.51-54 to the dangers of the night: "Light thickens, / And the crow makes wing to th' rooky wood. / Good things of day begin to droop and drowse, / While night's black agents to their preys do rouse".

[30] Clark and Chalmers, "Extended Mind," 9.

"behavioural competence."[31] The protective effect of Imogen's specific taper flame is psychological only. Its illumination of the room, which Imogen's eyes cannot do in sleep, offers her a form of imagined protection even if the taper cannot respond to threats. The light is an extension of her cognitive capacity for watching that compensates for her reduced biological capability for the task during sleep; via this extension "fairies and tempter[s] of the night" (2.2.9) remain illuminated even when the lights of Imogen's own eyes are closed in sleep. The argument here is not in line with Adams and Aizawa's requirement of a "mark of the cognitive" — I do not argue that the candle *is* cognitive but rather I align with scholars who would take the position that it forms part of *Imogen's* cognitive system.[32]

Imogen's extended mind coupling, however, does not last long before Iachimo co-opts the taper in order to supplement, indeed augment, his own ability to watch. The moment at which this takes place is signalled with a reference to the function that the taper plays in Imogen's extended mind, namely the ability to watch or "peep" (2.2.20). In an article discussing the allusive powers of this scene Barret refers to this moment, writing, "the nod to the candle's volition — 'would under-peep her lids' — introduces vocabulary befitting the scene's characteristic activity: peeping."[33] This moment demonstrates that the taper is no longer part of Imogen's extended watch. The captured candle attempts to "under-peep her lids" (2.2.20) rather than protectively illuminate the chamber in case of a nocturnal threat. Imogen has no need to under-peep her own lids and gaze desirously into the lights of her own eyes. Conversely, if "th'enclosed lights" (2.2.21) of her eyes were visible she would have no need to externalize the function of watching as her biological capacity would be functioning once again. Reading this scene through an extended mind perspective clarifies the "candle's volition" as it peeps not as

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[31] Clark and Chalmers, "Extended Mind," 9. See Chapter Three section "Into the World: The Theory of Extended Mind" for a more detailed explanation of behavioural competence.

[32] For more on discussions about the presence of a mark of the cognitive as it relates to extended cognition see Chapter Three section: "Unportable, Unreliable, Ephemeral: Critiques of Extended Mind."

[33] Barret, "Imogen's Bedroom," 443.

Imogen's defender but as an extension of Iachimo's voyeurism — a voyeurism that has been

supplemented by claiming the external component of Imogen's own extended cognitive

network. [34]

Extended cognition can mitigate decreased "behavioural competence" of the kind that

occurs in sleep, but the extension of cognition beyond the bounds of the body and into the

world is itself vulnerable to interference.[35] This concern about potential interference with

cognitive extensions is raised by Sterelny in his work on the theory of extended mind.[36] Using an

example similar to the Otto-notebook thought experiment of Clark and Chalmers, Sterelny

compares the vulnerability of external memory functions to internal biological ones:

> An agent's access to externally stored information is neither as reliable nor as
> uncontaminated as access to internally stored information. Thus, Mr T's [or
> Otto's] external memory is less reliable after dark; when he forgets his glasses;
> when his pen leaks or his pencil breaks; when it rains and his book gets wet.
> And we have not yet considered the issue of epistemic sabotage by other
> agents.[37]

Sterelny's chief concern about extension here is the vulnerability of couplings within the

extended model, and his flagging of "epistemic sabotage" is of particular relevance to this

research. Since cognitively extended couplings are "used in shared and sometimes contested

spaces" the "non-exclusive use of epistemic artefacts" is a possibility.[38]

Imogen's bedchamber might be a private space rather than a public one, but Iachimo's

presence demonstrates that it is a contested space available to other agents who may sabotage

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[34] Barret, "Imogen's Bedroom," 443.

[35] Clark and Chalmers, "Extended Mind," 9.

[36] Sterelny, "Externalism."

[37] Sterelny, "Externalism," 245-46.

[38] Sterelny, "Externalism," 246.

extended cognitive couplings within it. As Catherine Belsey points out, Iachimo's "purpose in approaching Imogen's bed is not to rape," but rather to attend to the details of the chamber in order to relay them to Imogen's husband Posthumus and convince him that she has transgressed.[39] The purpose of Iachimo's entrance into Imogen's bedchamber provides a clue as to the nature of his interference with the Imogen / taper extended mind coupling.

Iachimo's scheme relies on an accurate detailing of the content of Imogen's bedchamber to Posthumus, so he supplements his biological memory capacities with a written record — "but my design / To note the chamber. I will write it all down" (2.2.23-24) — just as Otto does. Before he can begin, however, he is distracted by Imogen's beauty: "How bravely thou becom'st thy bed!" (2.2.15.) Iachimo observes the details of her practically motionless body: her skin, her lips, rising and falling chest, her perfumed breathing, and the closed lids of her eyes:

> …Fresh lily,
> And whiter than the sheets! That I might touch,
> But kiss, one kiss. Rubies Unparagoned,
> How dearly they do't. 'Tis her breathing that
> Perfumes the chamber thus…
> …now canopied
> Under these windows, white and azure laced
> With blue of heaven's own tinct. (2.2.15-23)

Iachimo is ostensibly in Imogen's room in order to memorise the contents of the chamber, but he finds himself fixated on her sleeping body, blurring the boundary between the two in a similar way to Alma and her castle. Imogen's body is identified with her room and with the world beyond the boundary of her skin: her breath fills the space, her eyelids become windows, her lips

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[39] Catherine Belsey, *Shakespeare and the Loss of Eden: The Construction of Family Values in Early Modern Culture* (London: Macmillan Press, 1999). Although Iachimo's purpose might not be to rape Imogen, her vulnerability to such a crime is evident in Shakespeare's allusion to Tarquin's rape of Lucrece and Tereus's rape of Philomela.

are like rubies, and her eyes are the colour of the heavens. This conflation of Imogen's body with

the external world (particularly her room) serves to draw attention to the setting as an

emphatically private space. In doing so the threat that Iachimo's entrance poses is emphasised

and his intrusion is transformed from a violation of her space to a violation of her, even though

his physical interaction with her body is minimal. When Iachimo does move on to the task of

memorising the details of her bedchamber his vocalised descriptions are vague, to say the least.

Details of the décor are unspecified, replaced instead with a cursory inspection: "such and such

pictures, there the window, such / Th'adornment of her bed, the arras, figures, / Why, such and

such, and the contents o'th'story" (2.2.25-27). In an analysis of this scene and the later detailing

of the event to Posthumus, Barret reads Iachimo's vague descriptions as the "privileging of

future narrative," because "for him, the present moment is most relevant for the narrative it will

become, and it is only in this future narration that the details need finally to be fleshed out."[40] I

would suggest that Iachimo's three lines of description are not as vague as they might appear.

Given the interwoven nature of the female body and the domestic space, in memorising her

body he has also memorised her chamber.

This conflation between her body and the external world beyond echoes the similar

language in *Lucrece* "pluck'd up the latch" (358), and aligns with Iachimo's plan to persuade

Posthumus that he has "picked the lock and ta'en / The treasure" (2.2.41-42). Iachimo is able to

indulge in his desire to watch Imogen while gathering stronger evidence to persuade Posthumus

than the mere details of the chamber, as he himself acknowledges:

> Ah, but some natural notes about her body,
> Above ten thousand meaner moveables,
> Would testify t'enrich mine inventory. (2.2.28-30)

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[40] Barret, "Imogen's Bedroom," 443.

Iachimo takes off Imogen's bracelet to "witness outwardly" (2.2.33) to Posthumus that he has indeed picked Imogen's lock, so to speak. Removing the bracelet is a task that cannot be completed while continuing his written record and so he replaces his Otto-like use of the notebook with Imogen's taper.

Further, unlike the contents of the bedchamber, Imogen's body proves so memorable that Iachimo has no need to supplement his recollection: "Why should I write this down that's riveted, / Screwed to my memory?" (2.2.43-44). Iachimo's extended cognitive coupling with the notepaper, then, ceases between its initiation at line 25 and when he removes Imogen's bracelet at line 33. However, his neglect of his coupling with his written record is not the end of his extended mind: just as he supplemented his biological memory with the written record, Iachimo supplements, indeed augments, his capacity to watch by co-opting Imogen's taper. His augmentation of his observation of Imogen is in fact the result of his sabotaging the Imogen-taper coupling, which he co-opts for his own purpose. Imogen's attempt to protect herself via cognitive extension with the taper, even if only symbolically or spiritually rather than physically, is substantially unsuccessful. Indeed, in light of Iachimo's co-opting, the use of the taper serves to make her arguably more vulnerable as it enhances his ability to watch her sleeping body. Imogen's use of an inanimate object demonstrates a substantive limitation of the Otto-notebook style extended mind in cases where the individual is asleep and cannot recognise attempts at sabotage as Otto can if the writing in his notebook changes style.

Like Imogen, Una in *The Faerie Queene* also makes use of an extended mind coupling during sleep. Rather than an inanimate object, Una creates a socially extended mind with her champion the Redcrosse Knight. It is an extension that, like Imogen's, is a matter of utility in response to the vulnerability of sleep, but unlike Imogen and her taper the extension between the Redcrosse Knight and Una is also linked to duty. Una is of royal rank, and the social stratification that frames her extended mind is the duty associated with sworn allegiance to a

monarch.[41] As with all of the knights in Spenser's epic, quests begin from the court of the Faerie Queene, and it is with his acceptance of such an undertaking that the Redcrosse Knight's duty to Una begins: "Vpon a great aduenture he was bond" (I.i.3.1). The term bond is an obsolete form of bound and draws on the Redcrosse Knight's vow that he would have made when accepting the quest from "that greatest glorious Queene of Faery lond" (I.i.3.3). While "greatest Gloriana to him gaue" (I.i.3.2) the quest, acceptance of the quest also binds him in the service of Una and invokes the "high degree of trust" that Clark and Chalmers's refer to as necessary for socially extended cognition (i.e., extended minds with other human beings).[42]

There is also a second element that informs the Redcrosse Knight's duty to watch over Una. In addition to his vow and acceptance of the quest, the allegorical roles of Una and the Redcrosse Knight frame their relationship and the knight's duty to watch. Within the allegory of *The Faerie Queene* Una is the true church and the Redcrosse Knight is the knight of holiness.[43] Sleep and watch are often used as metaphors for sin and spiritual vigilance, respectively, in early

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[41] While Una's parents are never named as Adam and Eve their kingdom is identified as Eden at II.i.i.4-5 when Archimago learns that the Redcrosse Knight has defeated the dragon "Soone as the Redcrosse knight he vnderstands, /To beene departed out of Eden lands." As is indicated here in the case of Una, the use of extended watch by monarchs poses its own interesting questions which I explore in further detail in Chapter Five.

[42] Clark and Chalmers, "Extended Mind," 62. The Redcrosse Knight's bond with Una is inverted later at I.ii.27.1 when the Knight plights himself to Duessa / Fidessa "Henceforth in safe assurance may ye rest".

[43] For more on Una's allegorical role as the true church see Brookes-Davies, "Una'," 704.

modern religious writing.[44] As the knight of holiness the Redcrosse Knight must be the exemplar

of the faithful, which includes the duty to be vigilant so as not to (metaphorically, as Gataker

notes) sleep in sin.

It is at Archimago's hermitage that the Redcrosse Knight's capacity to fulfil his duty to

watch is altered via the manipulation of his perception: a manipulation that severs his cognitively

extended coupling with Una. Arriving at "[a] litle lowly Hermitage…down in a dale," (I.i.34.1-2)

Archimago entertains them into the evening with "pleasing words" (I.i.35.6) spun from his

tongue as "smooth as glas," (I.i.35.7), until night falls and Una and the Knight retire to sleep. As

they do so Archimago consults his "magick books" (I.i.36.8) in order to "trouble sleepy minds"

(I.i.36.9). It is via the Redcrosse Knight's sleepy mind that Archimago manipulates the knight

and separates him from Una.

Archimago's "charmes" (I.i.36.9) conjure up two spirits who procure a false dream from

Morpheus in order to trouble the Redcrosse Knight's sleep:

> …coming where the knight in slomber lay,
> The one vpon his hardie head him plaste,
> And made him dreame of loues and lustfull play,
> That nigh his manly hart did melt away,

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[44] See for example Anon, *Drousie Disease*, 15-18, which details the similarities between sin and sleep. The author writes that "there being indeed betweene sinne and sleepe, no small resemblance as may thus appeare" before listing the similarlities. 1. Sleepe is naturall to the body: so is sinne to the Soule… 2. Sleepe steales upon man as it were by degrees, so in like manner doth sinne… 3. Man being overtaken with sleepe, feares no danger, be't never so neere, never so great…so sinne driveth into security. 4. A man given to sleep, soth for the most part retyre himselfe from the company of society, and fellowship of others, to some one corner or other, that so neither himselfe may be percieved, not his rest disturbed…So sinners (if not aprt shame) doe especially in secret commit their villanies…yea as a man being asleepe, doth for the most part take it ill, when he is awaked; so a sinner when he is called upon to forsake his sinnes… 5. Sleepe during its continuance, hindreth and letteth men, even from the Performance of civill offices, as the Souldier from fighting, the Labourer from working, the Carpenter and Mason from building, and the like; so cannot we by reasonof sinne performe any thing which is acceptable to God… 6. In Sleepe wee doe often conceive our condition to bee better, than indeed it is…So doth a sinner blesse himselfe in his curse"

> Bathed in wanton blis and wicked ioy… (I.i.47.2-6)

This false dream alters the Redcrosse Knight's ability to see Una clearly, as she features in the dream having learned "Dame pleasures toy" (I.i.47.9). Waking, the Knight sees the second part of Archimago's magic — an illusion of Una that "halfe blushing offred him to kis" (I.i.49.7). This cycle of lascivious dreams and carnal visions occurs once more, climaxing with the Redcrosse Knight apparently seeing that Una and a young squire "Haue knit themselues in *Venus* shameful chaine" (I.i.4.8). It is with this last vision that Una and the Redcrosse Knight are "diuided into double partes" (I.ii.9.2) as he flees, suggesting their unity until this point. This language also plays on the vision of physical unity that Archimago used to get the knight to flee. With his departure, however, their cognitive hybridity is divided too.

The Redcrosse Knight's abandonment of Una hinges on his changing states of sleep and watch. In an examination of sleep and watch in Book One, Benjamin Parris argues that Spenser's "depiction of the hero's insomnia suggests that being overly vigilant and attuned to misguided perceptions is much more perilous than the inward turn of sleep," and that "it is clearly his insomniac fit that triggers Redcrosse's ill-advised act of judgment and that causes him to split from Una."[45] For Parris it is not a lack of watching that leads to the Knight's downfall but rather too much of it, resulting in pathological vigilance.

However, Archimago's manipulation of the Redcrosse Knight begins when the Knight is "drownd in deadly sleep" (I.i.36.6). The epithet that is attached to sleep here indicates the danger with which sleep threatens the Knight, and all sleepers in Book One as Rachel De Smith argues.[46] It is the Redcrosse Knight's sleep that enables Archimago to build his foundation of doubt, making the false images the Knight sees when awoken all the more effective. He is

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[45] Parris, "Watching to Banish Care," 172.

[46] De Smith, "Perilous Sleep."

vulnerable because he does not watch, as is his duty, but instead slumbers, leaving Archimago

free to violate his mind and vision.[47]

The cases of Imogen and Una demonstrate that sleeping women in Shakespeare's and

Spenser's works use cognitively extended watch to mitigate the external threats posed to them as

particularly vulnerable sleepers. Such a watch can be constructed with inanimate objects for

practical reasons of safety (whether physical or symbolic / spiritual), as in the case of Imogen.

Protective watching can also be founded on the connections between people such as the

obligation of dutiful watch that is evident in the relationships between Una and the Redcrosse

Knight. Though sleeping female characters make use of a variety of extended mind couplings to

protect against their particular vulnerability to male desire, the extension of attentional capacities

or watch does not guarantee safety and security from nocturnal threats. In Imogen's case her

extension makes her in some ways more vulnerable as the inanimacy of the taper means it

cannot respond to threats, in addition to the threat posed by the taper being co-opted. In

contrast, the Redcrosse Knight's status as a human enables him to respond to danger. However,

the Redcrosse Knight's humanity also means that his social connections and the associated

emotions provide a means of sabotage that cannot be used on tapers or notebooks.

This section has demonstrated that Sterelny's concern about "epistemic sabotage" is well

founded.[48] As a moment wherein biological cognitive capacities are limited, sleep is a particularly

suitable time to use the ability to create extended cognitive couplings. However, the sensory

binding that occurs in sleep and makes such extensions more vulnerable, applies especially to

coupling with non-human rather than human agents. While socially extended cognition does

improve the security of the extension (the watcher can not only illuminate threats but also

respond to them) it remains vulnerable as the case of Una and the Redcrosse Knight

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[47] For more on the influence of the supernatural on sleep-watch extended mind see my full discussion of the issue in
Chapter Six.

[48] Sterelny, "Externalism," 246.

demonstrates. In a sleep-watch extension the vulnerability produced by the sleeper's inhibited senses might be mitigated, but as the case of Una and the Redcrosse Knight has shown the watch can be sabotaged by altering or distorting the vision on which the extension originally relied. In the cases of Imogen and Una, neither extended mind with non-human agents nor the socially coupled version are particularly successful; inanimate objects are unable to respond to threats or warn the sleeper, while human watchers are subject to manipulation of their emotions and the other social ties they have. These instances of extended mind raise questions as to the suitability and robustness of extended mind with non-human agents (something that works well for Otto) versus socially extended mind.

4.3   Sabotaging Desdemona's Extended Mind

Like Una, Desdemona relies on socially extended watch to mitigate the risks of sleep. And like Una, her cognitively extended watch is sabotaged by another agent — ironically by another agent sworn to be her defender: her husband, whose ability to see accurately is fatally compromised. Whereas the Redcrosse Knight is sabotaged because he sleeps instead of remaining vigilant, Othello's watch is manipulated even though he remains awake. Othello's vigilance as watch does not fail directly through indulgence in sleep and subsequent emotional manipulation, as the Redcrosse Knight's does. Instead, his watch is redirected and inverted by means of emotional manipulation while he is awake. Where Othello should watch over Desdemona in a protective spirit, the "epistemic sabotage" by another character encourages him to watch her with suspicion instead.[49] By examining the sabotage of Othello as it relates to the Othello-Desdemona extended mind, other extended watches are revealed. These multiple extensions intersect with one another and validate Sterelny's argument about extended mind and contested space, as well as demonstrate the social complexity that can surround extended mind.

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[49] Sterelny, "Externalism," 246.

As I explored in Chapter Three, key factors to consider in socially extended mind are the duties and responsibilities of trust that are associated with it. Consider watchmen such as *Hamlet*'s Marcellus and Barnardo or Sir Guyon's Palmer: each are in service within Spenserian or Shakespearean texts and operate in the capacity of watch because of the duty that their position carries.[50] Othello is similarly placed as regards Desdemona. Even as his trust in her begins to be eroded by Iago, Othello demands proof of her misdeeds before his protective watch transitions to a hostile one. This hesitation from Othello is, as I will suggest, in line with Sterelny's comments on the "non-exclusive use of epistemic artefacts."[51] That is, the Othello-Desdemona extended mind encounters other couplings and other non-extended watches that influence and complicate it.

Iago's sabotage of the Desdemona-Othello extended mind involves emotional manipulation that changes the functionality of Othello's watch rather than removing Othello as watcher. A result of this different mechanism for interference is the speed at which extended mind couplings are disrupted. Iago's sabotage of the Desdemona-Othello extended mind coupling is not as immediately effective as Iachimo's sequestering of the Imogen-taper connection. The slower speed of interference at play in *Othello* means that the execution of Iago's sabotage is spread across the unfolding of the play. This difference between Desdemona's episode and Imogen's takes Sterelny's comments further by revealing the types of contest that extended minds are subject to in shared spaces. The mechanism of extended mind sabotage can be the deliberate and immediate severing of the coupling entirely or it can involve keeping the connection intact to instead periodically interfere with the watcher to alter its efficacy.

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[50] See *Hamlet* 1.1. Also see *The Faerie Qveene* II.xii where the Palmer who does "steer aright, / And keepe an euen course" (3.1-2) for Sir Guyon enabling him to remain temperate as they pass the Gulf of Greediness, the Whirlpool of Decay, and the sirens' song.

[51] Sterelny, "Externalism," 246.

In a methodical and opportunistic fashion Iago distorts Othello's capacity to see Desdemona accurately by filtering his view of Desdemona through a lens of jealousy — "…yet that I put the Moor / At least into a jealousy so strong / That judgement cannot cure" (2.3.298-300) — separating him from Desdemona just as the Redcrosse Knight was separated from Una by Archimago's spells. While it is Othello's vision that Iago seeks to distort, the careful and progressive manipulation begins with Iago's control of Othello's other sensory organs: his ears and (metaphorically) his nose. In order to make Othello see this alleged infidelity Iago decides to "abuse Othello's ear" (1.3.394) in order to lead him "by th' nose" (1.3.400).

Following Iago's effective priming of Othello for jealousy, Iago initiates the co-opting of Othello's capacity to see and watch accurately by counterintuitively counselling him against jealousy and its results, "O beware, my lord, of jealousy! / It is the green-eyed monster, which doth mock / The meat it feeds on" (3.3.167-69). Othello's assurance to Iago that he will not "make a life of jealousy" (3.3.180) hinges on a belief in the accuracy of his and Desdemona's sight:

> Nor from mine own weak merits will I draw
> The smallest fear or doubt of her revolt,
> For she had eyes and chose me. No Iago,
> I'll see before I doubt, when I doubt prove,
> And on the proof there is no more but this:
> Away at once with love or jealousy! (3.3.190-95)

What Othello does not realise is that his confidence in his ability to watch for and discern proof, or apparent proof, has already been distorted by Iago. The "ocular proof" (3.3.363) of Desdemona's infidelity that Othello demands of Iago before he is willing to take action becomes irrelevant, given that any proof presented will be viewed through Othello's distorted filter of jealousy. Iago takes advantage of the limitations of the perceptual system that Clark notes:

> It is still the case that the signals [perceptual systems] deliver have their origins
> in a public space populated in part by organisms under pressure to hide their
> presence, to present a false appearance, or to otherwise trick and manipulate
> the unwary so as to increase their own fitness at the other's expense.[52]

Iago is one such "organism" who "presents a false appearance" in order to manipulate the

"unwary" Othello's perception of Desdemona. Clark goes on to suggest that although

individuals are "vulnerable to certain kinds of deception" that "on a day-to-day basis, the

chances of these kinds of espionage are sufficiently low."[53] As the case of Desdemona reveals,

however, the low chance of deception that is acceptable "day-to-day" can become a critical and

fatal failure.

The unreliability of Othello's vision is on full display when Iago relays the fictional image

of Cassio dreaming of an intimate moment with Desdemona. Othello replies that the image is

"monstrous" and must denote a "forgone conclusion" or prior experiment of the pair (3.3.430).

Even with Iago's assurances that the fiction is "but his dream" Othello's jealousy-altered vision

perceives it to be real (3.3.429). When Iago recounts an allegedly real (that is, non-dream)

transgression — Cassio's use of Desdemona's "handkerchief" (3.3.437) to wipe his beard —

Othello is again unable to recognise that although he demanded "ocular proof" (3.3.363) from

Iago that he has instead been provided only hearsay in the form of the image that Iago

constructs for him. Othello's vision has been so drastically altered by Iago's filter that he is

unable to accurately perceive the fraudulent proof that Iago sets before him and instead accepts

recounted dreams and constructed fictions in place of the proof he demands.

This alteration of Othello's view of Desdemona requires a shift in the direction of his

watch. A protective watch, such as Othello is duty-bound to provide for Desdemona, requires

that the watcher faces outwards from the person that is being protected in order to see any

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[52] Clark, *Supersizing the Mind*, 103.

[53] Clark, *Supersizing the Mind*, 103.

potential threats approaching. Consider again Imogen's taper that lights the room and illuminates any threats concealed within; when the taper turns its flame on Imogen it illuminates her body, leaving any threat beyond those bounds shrouded in darkness. A watch that observes the subject of protection directly and exclusively can no longer function as a protective watch. Instead, the protective watch of Othello is transformed into a watch that seeks to find guilt in Desdemona, which due to Iago's distortion of his vision he will see. Though Othello is a watcher, the transition of Othello's watch to a hostile one makes it unclear whether the extended mind between him and Desdemona still exists. Moreover, Desdemona's own fear of Othello by this point in the play also indicates this lack of clarity since, as Clark notes, any tampering with the external portion of the extension that is recognised by the extender means that the external component "cease[s] to unproblematically count as a proper part of… [an] individual's cognitive economy."[54]

Desdemona's extended mind coupling with Othello is not the only one to occur in the play. Once he is no longer part of Desdemona's extended mind Othello does remain part of other cognitive extensions by establishing his own extended watch. In requesting that Iago and Emilia watch for proof of Desdemona's unfaithfulness — "If more thou dost perceive, let me know more: / Set on thy wife to observe" (3.3.242-43) — Othello attempts to establish them as his own extended watch to protect himself not from the vulnerability of sleep but from Desdemona's possible transgressions. This change in the type of watch — watching Desdemona instead of watching over her — displays the complexity that arises when multiple extensions (intermingled with non-extended watching) interact. Othello watches Desdemona, Iago watches Desdemona via Emilia (and of course is watching Othello), and Emilia watches Othello on behalf of Desdemona in the end. Multiple extended watches meet and mingle with shifting allegiances, and thus types of watch, across the play as the effects of Iago's sabotage of Othello

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[54] Clark, *Supersizing the Mind*, 104.

spiral outwards in the complex "contested space" of the external environment. Desdemona's case not only illustrates Sterelny's concern about extended mind but also demonstrates the influence of other connections (such as those of marriage) upon extended mind couplings. When talking about potential sabotage Clark argues that "these kinds of espionage are sufficiently low that the may be traded against the efficiency gains of (for some cognitive purposes) leaving some information 'out in the world'."[55] In simple extended mind couplings this may be true; however, *Othello* demonstrates that the risks increase where there are multiple extended mind coupling existing within the same contested space — such complexity I would suggest is amplified with socially extended mind given the other emotional and social interpersonal ties that exist between characters.

4.4   Success and Failure in *Othello* and *The Faerie Queene*

The sabotage and seizure of the extended cognitive couplings of Imogen, Desdemona, and Una raises questions as to the success of such couplings. Arguably, Imogen, Desdemona, and Una fail to reap any benefit from their extended cognitive couplings, since each of their couplings suffer interference or sabotage. Additionally, in some cases (such as Desdemona's) an extended watch that has been subjected to influence or sabotage arguably harms the sleeper. The examination of these instances of sleeping female characters using extended watch appears to suggest that Sterelny's concern is entirely vindicated, both with extended mind with non-human agents and particularly in the more complex case of socially extended cognition. Extended cognitive couplings can be flawed in that they are vulnerable in their exposure to others within the space. To take it further, however, these cases suggest that such contest and sabotage can actively result in harm to the sleeper.

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[55] Clark, *Supersizing the Mind*, 103.

The potential consequence of this vulnerability is not agreed upon as a weakness of extended mind. Clark acknowledges that Sterelny's point "about vulnerability and malicious manipulation is well taken," but he suggests that internal functions are subject to interference, too. For Clark "what seems to count is not vulnerability as such but rather something like our 'ecologically normal' level of vulnerability."[56] Clark's assessment is that any given extended cognitive coupling "is as secure as it needs to be," that is, that extended couplings are on par with the vulnerability present with our biological capacities.[57]

Regardless of Clark's reassurance, Sterelny's concern about the vulnerability of extended mind is vindicated by the sabotage and seizure of Imogen's, Desdemona's, and Una's respective couplings. Clark's response to Sterelny that security of extended minds "is as secure as it needs to be," is tested by the unique sensory restriction that occurs during sleep.[58] However, I propose that even where sabotage of extended cognitive couplings occur cognitive extension still contains a spectrum of opportunities for self-protection for sleeping female characters.

After watching the sleeping Imogen and stealing her bracelet, Iachimo returns to the trunk from which he made his appearance. While Iachimo wishes the night to pass quickly due to fear of being caught — "Swift, swift, you dragons of the night, that dawning / May bare the raven's eye. I lodge in fear" (2.2.48-49) — he makes an escape uneventful enough for it to occur offstage. Returning to Posthumus in Rome, Iachimo wins the bet by revealing the bracelet and divulging the details of the night in Imogen's room where he ambiguously declares that he "slept not" (2.4.670). In contrast, Imogen continues to sleep, unaware when she wakes that Iachimo has violated her chamber and has co-opted the external component of her extended mind. This lack of awareness continues almost entirely unchanged until Pisanio reveals his letter of instruction to kill Imogen:

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[56] Clark, *Supersizing the Mind*, 105.

[57] Clark, *Supersizing the Mind*, 105.

[58] Clark, *Supersizing the Mind*, 105.

> Thy mistress, Pisanio, hath played the strumpet in
>
> my bed, the testimonies whereof lies bleeding in me.
>
> I speak not out of weak surmises, but from proof as
>
> strong as my grief, and as certain as I expect my
>
> revenge. That part thou, Pisanio, must act for me, if
>
> thy faith be not tainted with the breach of hers. Let
>
> thine own hands take away her life. (3.4.21-27)

Even now, Imogen is only made aware of the slanderous outcome of Iachimo's actions, as opposed to the mechanism by which the claim that she has been "false" (3.4.40) and a "strumpet" (3.4.114) is made. She remains unaware of Iachimo's actions in her chamber even as the results of his violation and deception begin to play out.

Imogen receives little benefit by supplementing her biological capacity to watch with a cognitively extended watch. The taper's illuminative powers are only protective in that they enhance Imogen's own ability to see were she to be woken by the intruder. By contrast the taper's light augments his ability to visually violate Imogen, as every detail of her is made visible by the candle's light. However, the protective benefit of the light to Imogen is not only physical protection but spiritual, as is indicated by her address to the gods that immediately follows her request for the taper to be left lit. Imogen's extended mind, and the desired protection, is focused on the symbolic associations of light as opposed to the literal illumination it offers. For Imogen, the extended watch offers her a state only marginally less physically vulnerable than sleep without any protective watch, though it may protect her symbolically or spiritually. Imogen's case of sabotaged extended watch hardly underwrites Clark's confident assertion that such a coupling is "as secure as it needs to be."[59]

Returning to Clark and Chalmers's example, if Otto's notebook is tampered with, he still possesses his other cognitive and sensory faculties in order to detect sabotage or seizure. If

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[59] Clark, *Supersizing the Mind*, 105.

someone sabotages his notebook it would not take long for him to identify that his extended

memory has been compromised when memories of locations prove to be wrong or entries

appear in a different handwriting. In Imogen's case, sleep removes these other cognitive and

sensory faculties that could help her discover that her cognitively extended watch has been

severed. It is Imogen's sleep combined with the existence of extended mind within contestable

space that enables Iachimo to carry out his plan — a plan that was thwarted by Imogen's

vigilance, and her chastity, during her waking hours.

The limitations of, or failure of, cognitively extended watch in Imogen's case is not the

same for all the sleeping female characters under examination. Given that all sleepers have the

same cognitive and sensory limitations during sleep (which leaves their cognitively extended

couplings more vulnerable than for Otto) the crucial mediating factor for the success or failure

of such extensions are external to the act of coupling itself.[60] The failure of Imogen's system

hinges on the inanimacy of the taper which means that it cannot detect or alert Imogen to a

threat.

When Othello enters his and Desdemona's bedchamber the full effect of Iago's sabotage

of the Desdemona-Othello extended mind is evident. Iago's sabotage transforms Othello's

watch over his wife from a properly extended and uxorious one to a hostile watch of suspicion

and mistrust. As Othello watches Desdemona to decide her fate he figures himself as

simultaneously being Justice and separate from Justice. His own hesitation to act mingles with

the assertion that Justice herself would hesitate, too: "O balmy breath, that dost almost persuade

/ Justice to break her sword!" (5.2.15-17). Whether he is Justice or is simply a proxy for her

Othello, like her, is blind — blind to Iago's sabotage of his duty to watch. The compounded

vulnerability that stems from the act of sleep itself and cognitive extension should mean that

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[60] While external factors are the most crucial, the possibility of an internal failure is possible. For example, the taper
   could go out or the attention of the watch could lapse from fatigue.

Desdemona is most at risk of being murdered while she sleeps. But Othello does not take that opportunity; instead, "she wakes" (5.2.22).

Given that murdering Desdemona in sleep, when she is unaware and unable to struggle, is the most likely course of action to leave her skin unmarked and her dead body an imitation of her sleeping one, it seems odd that Othello does not act. Compounding the strangeness of his decision not to kill her while she sleeps is his unwillingness to mar her visual perfection in sleep — "Yet I'll not shed her blood / Nor scar that whiter skin of hers than snow / And smooth as monumental alabaster," (5.2.3-5) — and his desire that Desdemona would be in death as she is in sleep: "Be thus when thou art dead and I will kill thee / And love thee after" (5.2.18-19).

Roberts observes that "the sleeping Desdemona figures both her own 'punishment' and her best chance of survival."[61] I agree with Roberts's assessment that Desdemona's sleep mimics her end and is tied to her survival, but wish to propose an alternate source of her protection beyond Othello's "divided desire…to restore her to the purity he thinks she can only attain when she is dead."[62] Othello not killing Desdemona as she sleeps can be read within the frame of the Desdemona-Othello extended mind coupling — I propose that it is Desdemona's extended watch during sleep that protects her, not only sleep's close mimicry of death.

Desdemona's sleep protects her from the threat that Othello poses, inverting the case of Imogen where sleep enables Iachimo to act. Where Iachimo's mechanism for sabotaging Imogen's extended watch is to sever the coupling, Iago's centres on applying a filter of jealousy over Othello's capacity to see. In a discussion of the blind spots in Othello's vision, Supriya Chaudhuri notes that "the point is not that he [Othello] fails to see but that his imagination persuades him he is seeing what is not there to be seen."[63] What Othello's eyes cannot see, Iago

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[61] Roberts, "Sleeping Beauties," 251.

[62] Roberts, "Sleeping Beauties," 251.

[63]

supplies filling in the visual absence of what Chaudhuri calls Othello's "enchafed imagination."[64]

Unlike Imogen's, Desdemona's extended watch is socially extended and tied to duty. Though

Iago's manipulation perverts the protective watch and influences how Othello views Desdemona

as he watches her, Othello's dutiful watch remains by virtue of the maintained extension. With

its presence his ability to act during Desdemona's most vulnerable hours is restricted by his

personal duty as is evident in his hesitation to kill her as she sleeps.[65]

However, once Desdemona wakes the extended cognitive coupling with Othello ends.

Awake, Desdemona's biological capacity for watch is restored, she no longer requires Othello's

faculties to supplement her own and her husband's "watch" can end. Othello's ability to act on

his plan to kill Desdemona is now an option given that he is no longer part of her extended

mind.[66] The purpose of extending watch in sleep is to protect against the vulnerability that it

necessarily implies. While Desdemona does end up dead at the hands of Othello, she is not killed

in sleep when her sensory and cognitive capacities are bound. Unlike Imogen, Desdemona is

made aware of Othello's plan to violate her physical body; she says to him "talk you of killing?"

and he replies "ay, I do" (5.2.33-34). Othello's inability to kill her as she sleeps offers

Desdemona a (futile) chance to escape the threat of death as she can proclaim her innocence and

counter Iago's influential words with her own. It is a chance, however, that cannot be capitalised

on due to a contradiction; Desdemona's waking is the indicator of the successful extended watch

(in so far as she survives sleep unharmed) but is also the moment that confirms that Othello will

act.

Whereas Desdemona is made aware of the dissolution of her coupling with Othello

when she wakes (as is evident in their dialogue that follows her awakening 5.2.23-83), and

Imogen is not aware of the sabotage until the end of the play, Una is never made aware of

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[64] Chaudhuri, "Eyes Wide Shut," 78.

[65] See Othello's equivocation in his monologue at 5.2.1-22.

[66] Cf. *Hamlet* with Hamlet's hesitation in killing Claudius at 3.3.73-96.

Archimago's actions. Una remains asleep throughout the entire night but becomes aware that her Knight has "so vngently left her" (I.ii.8.9) and is no longer upholding the duties associated with his vow as soon as she wakes and discovers that he has fled. Upon the discovery she takes immediate action and leaves the Hermitage to find him:

> The royall virgin shooke off drousy hed,
> And rising forth out of her baser bowre,
> Lookt for her knight, who far away was fled
> …
> And after him she rode with so much speede,
> As her slowe beast could make; but all in vain
> …
> Yet she her weary limbes would neuer rest
> But euery hil and dale, each wood and plaine
> Did search… (I.ii.7.5-8.8)

Una's search is unsuccessful and she, like her Knight wanders — he in error, she in search of him.

As Una searches Faerie Land for the Redcrosse Knight, her "strayed champion" (I.iii.8.9), she meets the Lyon. Una is not eaten or harmed because as Falstaff makes clear in *1 Henry IV* "The lion will not touch the true prince" (2.4.263). Una is a princess, and as such she is able to subdue the Lyon by virtue of her regal status. The Lyon's would-be attack on and consumption of Una transforms into courtly subservience:

> Instead thereof he kist her wearie feet,
> And lickt her lilly hands with fawning tong,
> As he her wronged innocence did weet.
> O how can beautie maister the most strong,
> And simple truth subdue avenging wrong? (I.iii.6.1-5)

The Lyon parodies the now absent Redcrosse Knight's oath to Gloriana and his vow to slay the dragon. In effect, his vow is an indication that he has stepped into Una's quest and in doing so has taken on the duties formerly expected of her Knight — duties that include operating as Una's protective watch. In knight-like fashion the Lyon enters Una's service, and becomes part of her extended mind. Una names him her "wild Champion" (I.i.17.2) and he becomes a surrogate for the absent Redcrosse Knight, who was once "as Lyon fierce" but has become her "strayed champion" (I.iii.8.9).

Immediately following the Lyon's submission to Una his role as the replacement watch is made explicit:

> The Lyon would not leave her desolate,
> But with her went along, as a strong gard
> Of her chast person, and a faythfull mate
> Of her sad troubles and misfortunes hard:
> Still when she slept, he kept both watch and ward,
> And when she wakt, he wayted diligent,
> With humble seruice to her will prepard:
> From her fayre eyes he took commandement,
> And euer by her looks conceiued her intent. (I.iii.9)

The reference to the Lyon guarding her "chast person" (I.iii.9.3) highlights the failure of the Redcrosse Knight by gesturing to the very mechanism that Archimago had employed to divide the Knight from Una. Reference to Archimago's tactic — manipulating the Redcrosse Knight into watching what seemed to be Una in "wanton lust and lewd embracement" (I.ii.5.5) — works to reinforce the association between the Lyon and the Knight. Of most significance, however, is the description of the Lyon's service. The reference to the Lyon's watch over Una as she sleeps, connects the Redcrosse Knight's failure as Una's extended watch to the success of the Lyon.

As occurred in Book I Canto I, Una and the Lyon come across a traveller as the evening arrives. Echoing Una and the Redcrosse Knight's discovery of Archimago disguised as "an aged Sire" (I.i.29.2), Una and the Lyon "a damzell spyde" (I.iii.10.8) on the road ahead. The phrase "arriued there" (I.i.35.1) used to indicate the arrival at Archimago's hermitage is echoed with "By this arriued there" (I.iii.12.8) on this occasion. A key difference however is the success of Una's extended watch with the Lyon compared to the Redcrosse Knight's failure.

Arrived at Abessa and Corceca's cottage, night comes and Una seeks her bed after the long and exhausting search for her "deare loued knight" (I.iii.15.6). The Lyon at Una's feet alludes to the earlier scene of him licking her feet, bringing with it an acknowledgement of the role abandoned by the Redcrosse Knight that he now occupies — "Sad Vna downe her laies in weary plight, / And at her feete the Lyon watch doth keep" (I.iii.15.3-4). Una does not sleep but "does lament and weep" (I.iii.15.5) as she grieves for her wandering Knight. Although she does not sleep the extended watch remains in place as "at her feet the Lyon watch doth keepe" (I.iii.15.4). While the watch is put in place for the purposes of protecting sleep, the inability of Una to do so does not mean that the extension must cease. The Lyon continues as watch, compensating for Una's inhibited senses as he would do if she had slept. Una is so immersed in her grief over the loss of the Redcrosse Knight that she becomes unaware of her surroundings and her senses are bound, producing a result similar to sleep. Even the one sense that is mentioned, her sight, is attuned solely to the task of looking for the first light of day so that she can resume the search for her lost hero. As in sleep, the grief-stricken Una is unable to watch out for her own safety, and so the Lyon continues his watch as a substitute for the original watcher to increase Una's overall "behavioural competence."[67]

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[67] Clark and Chalmers, "Extended Mind," 9.

Unlike the Redcrosse Knight, the Lyon's unclosing eyes successfully supplement Una's biological capacity to watch as Kirkrapine "open breakes the dore" (I.iii.19.5) to the cottage during the night:[68]

> …when that disdainfull beast
> Encountring fierce, him suddein doth surprize,
> And seizing cruell clawes on trembling brest,
> Vnder his Lordly foot him proudly hath supprest.
>
> Him booteth not resist, nor succour call,
> His bleeing hart is in the vengers hand,
> Who streight him rent in thousand peeces small,
> And quite dismembered hath: the thirsty land
> Dronke vp his life; his corse left on the strand. (I.iii.19.6 – 20.5)

While Desdemona's coupling with Othello fails to protect her when she wakes, Una's extended cognitive coupling with the Lyon proves to be a rare example of success. In eliminating Kirkrapine, Una's Lyon achieves what the Redcrosse Knight, Imogen's taper, and Othello cannot: the elimination of the threats that face sleeping female characters. Moreover, this elimination is achieved without Una suffering harm from Kirkrapine, unlike Imogen whose reputation is damaged, and Desdemona who survives her sleep but does not keep her life.

Comparatively then, the sleep and extended watch of Imogen, Desdemona, and Una between them demonstrate the variability of the mechanism and extent of sabotage. Imogen's coupling with the taper protects her spiritually but is also co-opted by Iachimo to augment his

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[68] The lion is an apt watch for Una as it was thought that they slept with their eyes open. For lions as symbols of watchfulness see Beryl Rowland, *Animals with Human Faces: a Guide to Animal Symbolism* (London: Allen & Unwin, 1974). The phrase "open breaks the dore" here again has echoes of the association between the female body and domestic spaces that Shakespeare also makes use of in works such as *Lucrece*. Moreover, Kirkrapines name though meaning 'church robber' also works with this association to denote the threat of physical sexual violence that Una faces in this moment and that the Lyon's watch protects her from.

capacity to "watch" the sleeping Imogen. In Desdemona's case, Iago has no need to directly sever the matrimonial extended mind. Instead, Iago sabotages Othello's ability to function as an accurate watch by filtering his view of Desdemona with jealousy. Una's Redcrosse Knight does not operate as her extended watch at all, as the coupling is sabotaged before it begins. Rather than watch over Una, the Knight himself sleeps and in the process opens himself to the manipulations of Archimago's false visions and dreams that finally divide him from his charge and his duty. Sleep itself intrudes on what should be an Una-Redcrosse Knight extension as the would-be watcher becomes a sleeper. Of the extended watch couplings examined thus far, only the Una-Lyon coupling is entirely successful. The success of this pairing is due to the inhuman status of the Lyon. Unlike Imogen's taper, the Lyon is able to react to threats as they appear because unlike human watchers he is not in need of sleep himself, nor can he be swayed by emotional or social ties beyond his duty to Una. Una and the Redcrosse Knight's example as contrasted to the perpetually watching Lyon highlights another issue — that even watchers need sleep and when they sleep, they need their own watch to mitigate their vulnerability.

While there are differences between these sleep and extended mind episodes there is a distinct similarity that these sleeping female characters share. In all three cases the threat to the sleeper is an external one figured by a male agent: Imogen is violated by Iachimo, Desdemona is murdered by Othello (and by extension Iago as he manipulates Othello), and Una is vulnerable to the plotting of Archimago and the nocturnal prowling of Kirkrapine. These cases illustrate the persistent vulnerability of sleeping female characters to domestic and sexually based violence even when (or especially when) outsourcing their capacity to watch to others. Additionally, these cases show that even extended minds do not eliminate vulnerability as they exist in contest with other actors within the space. Watchers are vulnerable components of the extended mind couplings even with their intact (albeit manipulable) senses. As the case of the Una-Lyon pairing shows, however, extended mind can offer sleeping women some mitigation of their vulnerability, especially against voyeuristic and predatory watchers. This mitigation is particularly possible if

the watcher does not sleep (unlike the Redcrosse Knight) and can respond to threats under their

own volition (unlike the taper) as the Lyon can. Una and the Lyon are an interesting exception,

but she is not the only sleeping female character to successfully make use of extended mind.

4.5   Britomart's Extended Self-Protection

Britomart, the only female knight in *The Faerie Queene*, is able to make use of extended mind

without the coupling being sabotaged. Unlike Una, Britomart achieves her extended protection

without the sleepless and responsive watcher that Una has in the Lyon. As this chapter has

shown, there is a shared experience of sabotage among the extended minds of sleeping female

characters that replicates the vulnerability to predatory watch that is unique to them. The unusual

case of Britomart's extended watch can be revealed by examining her with this particular

vulnerability in mind.

As *The Faerie Queene*'s Knight of Chastity, Britomart occupies a space that is at once

conventionally feminine and conventionally masculine. John Henry Adams summarises

Britomart's embodiment of both traditionally female and male roles in his discussion of gender

assemblages and cross-dressing in the poem, writing that "Britomart, even in full armour, retains

her long feminine hair; even out of her armour, she retains the ability to fight off Malecasta's

henchmen."[69] Throughout the poem, Britomart is consistently mistaken for a man when she is

dressed in her armour, even attracting the romantic affections of Malecasta at Castle Joyous.[70]

While Britomart may be mistaken as a male knight, she is also given the usual protections

afforded to young virginal woman in the person of her nurse, Glauce. As with Shakespeare's

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[69] John Henry Adams, "Assembling Radigund and Artegall: Gender Identities in Spenser's Faerie Queene," *Early Modern Literary Studies* 18, no. 1 & 2 (2015): 21.

[70] See *The Faerie Qveene* III.i.47-62. Cf. Rosalind's disguise as Ganymede in *As You Like It* 1.3.114-117, "A gallant curtal axe upon my thigh, / A boar-spear in my hand, and in my heart, / lie there what hidden woman's fear there will, / We'll have a swashing and a martial outside…" See also Viola's disguise as Cesario in *Twelfth Night* 1.4.

Juliet, Britomart's nurse functions as a confidant, bedfellow, and maternal protector.[71] Glauce's presence in Britomart's sleep episode at III.ii.28 provides a helpful place to begin to assess the differences between Britomart's episode and those of Imogen, Desdemona, and Una.

Britomart's episode deviates from the sabotage of Imogen's, Desdemona's, and Una's extended watches in two ways: first in the mechanism of sabotage, and second in the element of the extension that is sabotaged. Where the mechanism for the sabotage of Imogen's, Desdemona's, and Una's extended watches are varied — outright seizure or manipulation — all three stem from malice: Iachimo wants to damage Imogen's reputation to win his bet with Posthumus, Iago wants vengeance against Othello, Othello wants justice for Desdemona's alleged infidelity, and Archimago wants to separate the Redcrosse Knight and England's future patron saint from Una as the true church. In addition, in each of these cases it is not the sleeper who is sabotaged, but the component of the coupling that is extended onto. This is not the case for Britomart. The sabotage of Britomart's extended mind is a result of love and she is the site of the attack.

The attack of Britomart occurs when she looks into Merlin's mirror, which he made "And gaue unto king *Ryence* for his gard, / That neuer foes his kingdom might invade" (III.ii.21.3-4). Looking into the mirror the image of her love Artegall, Book V's Knight of Justice, appears and Britomart is struck by Cupid's arrow:

> The Damzell well did vew his Persinage,
> And liked well, ne further fastned not,
> But went her way; ne her vnguilty age
> Did weene, vnawares, that her vnlucky lot
> Lay hidden in the bottome of the pot;
> Of hurt vnwist most daunger doth redound:
> But that false archer, which that arrow shot

---

[71] An example of Glauce in this advisory and maternal comfort role is seen at III.ii.30-34.

> So slyly, that she did not feele the wound,
>
> Did smyle full smoothly at her weetlesse woeful stound. (III.ii.26)

Britomart, "vnawares" (III.ii.26.4) of the wound from Cupid's arrow, goes on "her way" (III.ii.26.3) apparently unaffected by the "comely knight" (III.ii.24.2) beyond an acknowledgement that she did "like well" (III.ii.26.2) his appearance.[72] It is not until she takes to her bed that night that the full force of Artegall's appearance in the mirror is felt.

While the source of the attack is love, as opposed to the malice that underlies the other cases discussed here, it is interesting to note that Artegall is still an invader since Merlin's mirror was built to show invading foes. The invasion of Britomart's kingdom by Artegall is not led by base sexual desire, but by "Imperious Loue," (III.ii.23.2) and as such the site of the invasion here is not the vagina with its locked door as in *Lucrece*, or the metaphorical female body as for Imogen, but the heart. This invasion of Britomart's heart works to figure the second difference between her sleep episode and those of Imogen, Desdemona, and Una — Britomart is herself the site of contest.

In contrast to the other cases, attack centres on Britomart as the (would-be) *sleeper*. There does exist, however, a similarity between Britomart, Othello, and the Redcrosse Knight. Just as Iago and Archimago manipulate the emotions of Othello and the Knight, Cupid with his arrow alters Britomart's emotions by infecting her with love. Where the manipulation of emotions disrupts the Desdemona-Othello coupling and the Una-Redcrosse Knight one, Cupid's alteration of Britomart's emotions initiates her need for protection via extended mind.

Britomart's emotional alteration by Cupid is finally felt before bed:

> Thenceforth the fether in her lofty crest,

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[72] Artegall's description at III.ii.24-25 as a "comely knight" begins a two-stanza blazon wherein the full virtuosity of his appearance is described in detail, including his "Heroicke grace," and "honorable gest," and his armour of "antique mould". Cf. Arthur's vision of the Faerie Queene I.ix.15.5.

> Ruffed of loue, gan lowly to auaile,
>
> And her prowd portaunce, and her princely gest,
>
> With which she earst tryumphed, now did quaile:
>
> Sad, solemne, sowre, and full of fancies fraile
>
> She woxe; yet wiste she nether how, nor why,
>
> She wist not, silly Mayd, what she did aile,
>
> Yet wist, she was not well at ease perdy,
>
> Yet thought it was not loue, but some melancholy. (III.ii.27)

The reference here to the "fether in her lofty crest" (III.ii.27.1) recalls Artegall's invasion of her, as does the reference to her now quailing "princely gest" (III.ii.27.3) wherein she had previously "tryumphed" (III.ii.27.4). It also returns to mind the fact that Britomart is both chastely feminine and martially masculine as she battles in her armour, which includes a helmet with its feathered crest. Of importance here is the battle of love raging in Britomart; the vision of Artegall has invaded the kingdom of her heart and her armour has begun to fail. Whereas Britomart — like the other sleeping female characters I have examined in this chapter — is subject to external attack by Cupid, the threat to her sleeping body is not physical or reputational harm. Rather, the true danger for Britomart's sleep is the consequent internal threat that Cupid's arrow initiates.

Glauce, with her obligation to protect (which she shares with Una's Redcrosse Knight) seems ideally placed to function as Britomart's extended watch, and in Britomart's sleep scene she is accordingly present as her bedfellow. But, beyond the acknowledgement that "she with her Nourse adowne to sleepe did lye" (III.ii.28.4) the nurse is not mentioned again on this first night, nor can it be determined if Glauce remains awake or goes to sleep. Glauce does not operate as Britomart's extended watch because Glauce cannot protect her from the threat posed by her own emotions. As I explained in Chapter Two, early modern medical theory held that sleep

could "pacifieth anger, it driveth away sorrow" such as that which Britomart feels.[73] By simply

falling asleep Britomart could resolve her feelings of sorrow that her nurse cannot protect her

against. Britomart's waking state is caused in part by her emotional turmoil but there is also a

tactical advantage for Britomart in not engaging in unconscious sleep.[74] Britomart's sleep episode

and potential extended mind with Glauce is like that of Una in so far as the Redcrosse Knight

seems to be an ideal candidate for extended watch but the coupling is never established. While a

socially extended watch is never established with Glauce in this scene, Britomart nevertheless

establishes an extended watch with a non-human agent.

Instead of Glauce, Britomart establishes an extended watch with her own bodily

externalisations: the "sad sighes and sorrowes deepe / kept watch and ward about her warily," as

the narrator says (III.ii.28.6). The strong repetition of the 's' and 'w' sounds in the line slows the

reader's attention and invokes the same sense of watchful vigilance as Britomart exhibits. As

with Una and the Lyon, Britomart's extension with the creations of her own mind and body

(sorrows as well as sighs) challenges the model of extended mind. The key difference between

the theory of extended mind and more traditional models of cognition is that cognition extends

"across the boundaries of the skull and skin," or what Clark refers to as the "biological sheath."[75]

Arguably then, Britomart's "sighes and sorrowes" (III.ii.28.6) do not work within the extended

mind model because they are inherently part of her (sighs) or personifications of her grief

(sorrows). However, "sighes and sorrowes" (III.ii.28.6) are not within Britomart's bodily

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[73] Cogan, *Hauen of Health*, 237. See also Brooke, *Conservatory of Health*, 176 for similar advice that sleep will remove
cares, anger, and agonies. This is conventional advice during the period as it is repeated by William Vaughan in
Approved Directions for Health (1612), 58, who writes that "Moderate sleepe strengtheneth all the spirits, comforteth
the body, quieteth the humours and pules, qualifieth heat of the liuer, taketh away sorrow, and asswageth furie of
the minde".

[74] An example of emotional turmoil impacting the ability to engage in unconscious sleep is shown at IV.v.39-45 with
Scudamour who has been separated from his love Amorett and spends the night in the House of Care suffering
from insomnia caused by his distress at her absence.

[75] Tribble and Sutton, "Cognitive Ecology," 201; Clark, *Supersizing the Mind*, 102.

boundary. As productions of breath and sound, sighs are expelled from the body and externalised. Though they are produced by the body they are not part of it. Created by Britomart's biological body they remain as physiological creations, but they are not bodily components that exist within her "biological sheath."[76]

Sorrows, as Claudius points out in *Hamlet* "come not in single spies, / But in battalions" (4.5.78-79). Unlike Ophelia, who is barraged by her battalions of sorrows and has a good watch set over her (4.5.74), Britomart's sleeplessness allows her to harness the power of her army of sorrows, pressing them into service as her protectors that "kept watch and ward about her warily" (III.ii.28.6). Where Imogen's and Desdemona's breath becomes a tempting perfume (2.2.18-19) and a scent of hesitation (5.2.16-17) respectively, Britomart weaponizes her sorrowful respiration to become a battalion of soldiers defending against the invading love. These warlike "sighes and sorrowes" (III.ii.28.6) are Britomart's martial response to the invasion of Artegall, which prefigures their later meeting and battle at the tournament. Protection via Glauce, while unavailable due to the internal threat, is also unnecessary as Britomart becomes her own protector.

Britomart's use of her martial ability in sleep and in the face of love, makes her case distinctly different from those of Imogen, Desdemona, and Una. Britomart does not rely on extensions that have decidedly gendered overtones, such as domestic objects, husbands, or valiant knight saviours, but on her own martial prowess. The weaponization of her sighs and sorrows in order to resist Artegall's love invasion relates to her martial ability as a knight, even as she exists in the private domestic space of her bedchamber. Britomart becomes her own valiant saviour and protector as she occupies both her female and male roles as the knight of chastity. Perhaps then, the differences identified between Britomart and the other chaste female sleepers are twofold: that in her occupation and performance of feminine and masculine roles she is not

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[76] Clark, *Supersizing the Mind*, 102.

strictly a sleeping female character in the same way as her counterparts, and that the unusual nature of the external component of her extended watch is not as unresponsive as the taper, nor as mutable or fallible as Othello's and the Redcrosse Knight's vision.

4.6   Conclusion

Sleeping female characters in early modern literature are frequently considered passive and "absent," relegated in effect to the status of objects and subject to desirous and violative observation. When examining sleeping female characters scholars have tended to begin their interpretive work from this assumption of passivity and absence. In order to read this apparently absent and passive sleeper, such work has also tended towards seeing the sleeper only in terms of their predatory (male) observer. Such an approach to interpreting sleeping women occupies and privileges the perspective of the voyeur and reinforces an idea of the woman as having no presence in the moment beyond that of her objectified body. By reading sleeping female characters through the lens of extended mind, this chapter has offered a means to reconsider this perspective of passivity and absence, to begin interpretive work by centring the sleeper, and to acknowledge sleeping female characters as they exist beyond being objects of desire and voyeurism.

As I have suggested, sleeping women make use of extended mind in order to sustain some capacity for vigilance and to mitigate their particular vulnerabilities. Imogen uses the light of her taper, Desdemona has Othello, Una has both the Redcrosse Knight and the Lyon, and Britomart uses her own externalised and militarised sighs and sorrows. As Sterelny points out, extended mind couplings exist in communal space and as such are subject to conflict and potential sabotage; as such, extension does not guarantee the safety of sleeping female characters.

Sterelny's concern is well founded and evident in the cases of Imogen, Desdemona, and Una, whose extended mind couplings are each interfered with in various ways. In the case of Imogen, not only does the extension with the taper's light not guarantee her safety and security,

but Iachimo's requisition of it amplified his ability to observe her. In addition to commandeering the external component, extended minds can also be interfered with by making the external component defective. In the cases of Desdemona and Una the cognitive extensions are sabotaged by distorting the vision of Othello and the Redcrosse Knight on which the extension relies. I have suggested that Una's successful extended watch with the Lyon is due to him being a non-human agent; the Lyon has the ability to respond to threats and attacks on Una while also being able to resist the emotional manipulation that the Redcrosse Knight yields to. Finally, Britomart's episode offers a different case where the sleeper, rather than the watcher, is the site of sabotage. Britomart's episode challenges the already blurry boundaries of extended mind as the externalised productions of her body are transformed into her protective watch. In doing so, Britomart's watch is both an extended one and one that she achieves as an individual. It is Britomart's already hybridised form — her occupation and performance of feminine and masculine roles — that underpins her ability to extend with her own externalised self. Though extension is no guarantee of safety, locating the extended minds of sleeping female characters affirms their cognitive presence in scenes of sleep and challenges the dominant characterisation of them as merely beautiful objects.

5   Royal Sleep, Perpetual Watch, and the Decentralisation of Sovereignty

"What infinite heart's ease

Must kings neglect that private men enjoy!"

(Shakespeare, Henry V 4.1.233-34)

5.1   Introduction

Monarchic neglect of sleep appears multiple times in Shakespearean drama. As monarchs (it seems) they must deny themselves personal rest in favour of perpetual watch over their realm and their subjects. Legally, English kings and queens were (and are still) hybrid creatures — a coextensive 'body natural' and 'body politic', each indivisible from the other, rendering the former "utterly void of Infancy, and Old Age, and other natural Defects and Imbecilities."[1] In principle this immortal body politic was intended legally to smooth over the realities of being and possessing a body natural. In practice there remained a tension between the two halves of the double-bodied monarch. With the opposing states of sleep and watch, having a physical body comes up against the capacity for perpetuity that the body politic is understood to possess. The sovereign duty of perpetual watch is countered by the biological reality that all bodies-natural must eventually sleep.

In this chapter I propose that sovereignty during sleep is not maintained only in conjunction with the king's natural body but extended through the natural bodies of others. During sovereign sleep, the eternal watch of the sovereign is maintained via a regime of extended mind between the sleeping sovereign and their protective watch (either an object, employed

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[1] Edmund Plowden, "The Duchy of Lancaster Case" cited in Marie Axton, *The Queen's Two Bodies: Drama and the Elizabethan Succession* (London: Royal Historical Society, 1977), 17.

guard, or personal watch), in the process dividing sovereignty among multiple bodies natural.

This examination of sovereign watch as something subject to extension places under scrutiny the

indivisibility of the monarch's two bodies beyond the legal scope and engages with a form of

sovereignty that is not solely tied to the body of the monarch. Under this model, sleep and watch

become key instances of the decentralisation of sovereignty as it extends beyond the monarch

and onto the bodies of others. The importance of sovereign sleep and extended watch is evident

in the works of both Spenser and Shakespeare. As I will demonstrate by examining *2 Henry IV*,

Hamlet, and *The Faerie Queene*, the vulnerability that is revealed by the sleeping body natural

clarifies the structure of royal power and its material locations.

5.2   The Monarch's Perpetual Watch

In *Basilikon Doron* (1599) James I (at the time of original publication James VI of Scotland)

outlines the duties of the sovereign for his young son. Included in the essentials of sovereignty is

the following advice, that the reigning monarch is responsible

> not onely in maintaining and putting to execution the olde lowable lawes of
> the countrey, and by establishing of new (as necessitie and euill maners will
> require) but by all other meanes possible to fore-see and preuent all dangers,
> that are likely to fall vpon them [the subjects], and to maintaine concord,
> wealth, and ciuilitie among them, as a louing Father, and careful watchman…[2]

James's advice centres on the monarch's capability to observe the goings-on within and perhaps

beyond his realm. The establishment of laws through which to govern the realm and the

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[2] James Stuart, *The VVorkes of the Most High and Mightie Prince, Iames by the Grace of God, King of Great Britaine, France and Ireland, Defender of the Faith, &c. Published by Iames, Bishop of Winton, and deane of his Maiesties Chappel Royall* [Works] (London: Printed by Robert Barker and Iohn Bill, printers to the Kings most excellent Maiestie, 1616), 195. On the original publication of *Basilikon Doron* James Stuart was James VI of Scotland, it is not until the replublication of the work that it becomes attributed to him as James I of England.

maintenance of subjects' "concord, wealth, and civilitie" requires a monarch who is not only "a

louing Father" but also a "careful watchman."[3] Just as a shepherd watches over his flock so must

a monarch "fore-see and preuent" the dangers that threaten the realm from beyond its

boundaries.[4] The king's watch must be vigilantly maintained within the boundaries of the realm,

and he must "bee a daily watchman" even over the servants within the royal household.[5]

    The watch that James advises is also taken up by staged monarchs in early modern

literature with the need for royal vigilance threading through Shakespeare's plays. In *A

Midsummer Night's Dream*, the first appearance of Oberon establishes his watchfulness as Fairy

King.

    That very time I saw (but thou coulds't not)
    Flying between the cold moon and the earth
    Cupid, all armed. A certain aim he took
    At a fair vestal, throned by west,
    And loosed his love-shaft smartly from his bow
    As it should pierce a hundred thousand hearts.
    But I might see young Cupid's fiery shaft
    Quenched in the chaste beams of the watery moon,
    And the imperial votaress passed on
    In maiden meditation, fancy free.
    Yet marked I where the bolt of Cupid fell:
    It fell upon a little western flower,
    Before milk-white, now purple with loves wound,
    And maidens call it love-in-idleness. (2.1.155-68)

Three times in these fourteen lines (155, 161, 165) there is reference to the watch of Oberon: "I

saw," "I might see," and "Yet marked I." Though his watch is not the protective watch that

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[3] James Stuart, *Works*, 195.

[4] James Stuart, *Works*, 195.

[5] James Stuart, *Works*, 195.

James describes, he is the only one that saw events unfold and his assertion is that Puck "coulds't

not" see Cupid in flight rather than failed to notice him (2.1.155). Being the reigning sovereign of

the fairies not only requires the officeholder to watch but provides an exceptional capacity to see

— an emphasis reinforced by the repetition of 'I' in "but I might see" (2.1.161) and "yet I

marked" (2.1.165). From this moment Oberon touches on the fact that he will indeed be

watching the activities going on within his woodland realm in the course of the play. The love-in-

idleness flower that Oberon watched spring into creation connects with Oberon's other

watching in the play, specifically his plan to "watch Titania when she is asleep" (2.1.177) and use

the flower's juice to make her "render up her page" (2.1.185) to his possession. Interrupted,

Oberon watches to "forsee and preuent" any danger that the presence of Demetrius and

Lysander might bring with them.[6] I focus on Oberon's watch of the lovers in this chapter and

return to the magic-filled scene where he watches the sleeping Titania in Chapter Six's discussion

of supernatural sleep. Oberon may not be the "louing Father" of James's advice book, but his

role is every inch that of the watching monarch.[7]

In Shakespearean drama the crucial nature of the monarch's watch is often highlighted

by the consequences of its lapse. For example, the Macbeths' plan to seize the throne requires

Duncan's inability to sustain the requirements of his sovereign duty to "be a daily watchman"

over his subjects as James advised, and also over himself.[8] Lady Macbeth points out the

opportunity when she asks Macbeth: "What cannot you and I perform upon / Th'unguarded

Duncan?" (1.7.70-71). Her use of "unguarded" (1.7.71) here likely refers to the inebriation of the

guards. However, it can also be read as referring to Duncan's state of sleep, which leaves him

unable to maintain a royal watch. As we saw Iachimo, Iago, and Archimago do in the previous

chapter, Lady Macbeth sabotages Duncan's extended watch of the guards. She achieves this

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[6] James Stuart, *Works*, 195.

[7] James Stuart, *Works*, 195.

[8] James Stuart, *Works*, 195.

"with wine and wassail" (1.7.656) that eventually forces them into a "swinish sleep" (1.7.68), upon which she gains access to their bodies and by extension that of Duncan. While like the examples from Chapter Four this is a case where extension is sabotaged, the additional complexity due to Duncan's position as monarch amplifies the consequences from personal harm to national damage. As Simpson-Younger notes, "chillingly, she [Lady Macbeth] uses the guards' induced sleep as an opportunity to alter their identities without their knowledge – framing them for the murder by smearing them with blood, and thereby forcing them to 'bear the guilt' on the Macbeths' behalf."[9] The consequences of the absence of monarchic watch (whether via the sovereign's own senses or via extension) in *Macbeth* are harmful, of course, not only to Duncan and his watchmen but to the stability of Scotland as a kingdom.

The difficult relationship between monarchs, watch, and sleep is ruminated upon by Henry V on the eve of the Battle of Agincourt, where he emphatically exhibits the kind of protective watch advised by King James. As his army slumbers through the night, Henry wanders disguised through their ranks to watch against the threat posed by the French forces, and any potential dangers arising from within his own. Henry's concealed watch here is reminiscent of the invisible Oberon's watch over all that occurs in Arden Forest. Though Oberon's watch is motivated by a desire to seek revenge upon Titania, his disguised watch as sovereign provides him with an awareness of everything that occurs in his woodland kingdom, even that which would not be shared with him ordinarily. Henry's disguise here operates in a similar manner, enabling him to access the thoughts of his subjects (and any rumoured or potential threats within or outside of the camp) that he would not ordinarily have access to. Alone and unrecognised as sovereign as the first light of morning appears on the horizon, Henry laments the tension between his duty to watch as sovereign and the necessary foregoing of rest:

O hard condition,

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[9] Simpson-Younger, "Watching the Sleeper," 266.

>Twin-born with greatness, subject to the breath
>Of every fool whose sense no more can feel
>But his own wringing! What infinite heart's ease
>Must kings neglect that private men enjoy!
>…
>Not all these, laid in bed majestical,
>Can sleep so soundly as the wretched slave,
>Who with body filled and vacant mind
>Gets him to rest, crammed with distressful bread:
>Never sees horrid night, the child of hell,
>But like a lackey from the rise to set
>Sweats in the eye of Phoebus, and all night
>Sleeps in Elysium; next day after dawn
>Doth rise and help Hyperion to his horse
>And follows so the ever-running year
>With profitable labour to his grave.
>And but for ceremony such a wretch,
>Winding up days with toil and nights with sleep,
>Had the fore-hand and vantage of a king.
>The slave, a member of the country's peace,
>Enjoys it, but in gross brain little wots
>What watch the King keeps to maintain the peace,
>Whose hours the peasant best advantages. (4.1.230-81)

Henry's lamentation acknowledges the pressure placed on the monarch's body natural by the demands of the duty to watch. Where "private men" can access the "infinite heart's ease" that sleep affords, the king's body natural must "neglect" this comfort in order to maintain its surveillance. The "wretched slave" who "sweats in the eye of Phoebus, and all night / Sleeps in Elysium," is contrasted with the misery of the monarch, who must witness "horrid night, the child of hell" (1.5.59-90) in order to "maintain the peace" of the realm. Though Henry laments the sacrifice of sleep that comes with being "twin-born," he accepts that it is the price "to maintain the peace" of his subjects and his realm.

Henry V is not the only monarch to articulate the cost of being king and the related

duties it entails. His father Henry IV expresses a similar sentiment in *2 Henry IV*. Where Henry

V's lamentation expresses a desire for sleep and an acknowledgement that in his duty as king he

is not entitled to it, Henry IV's complaint exposes a king who wishes to use sleep to erase the

day's cares rather than one who recognises the limits of rest enforced by his position. Unable to

sleep, Henry IV begins to soliloquise:

> O sleep! O gentle sleep!
> Nature's soft nurse, how have I frighted thee,
> That thou no more will weigh my eyelids down
> And steep my senses in forgetfulness? (3.1.5-8)

As he continues his lament Henry, as will his son at Agincourt, contrasts the sleep of the

common people — "why li'st thou with the vile / In loathsome beds" (3.1.5-8) — to the

absence of sleep found as he lies in his "kingly couch" (3.1.16). While sleep is willing to "seal up

the ship-boy's eyes," (3.1.19) even though he sleeps surrounded by the noises of the weather-

blown sea, the king's bed is left as "[a] watch-case or a common 'larum bell" (3.1.17) as sleep "in

the calmest and most stillest night, / With all appliances and means to boot" (3.1. 28-29) is

denied to the monarch: "uneasy lies the head that wears a crown" (3.1.31). Though the two

Henries express diverse attitudes to sleep, the contrast that each of them makes between the

sleep of private citizens and that of kings acknowledges in the sovereign duty to watch the

underpinning tension between the king's two bodies, physical and metaphysical.

Shakespearean sovereigns, like private men and ship's boys, are in possession of a

biological body that sooner or later will force sleep upon them regardless of any royal duty to

remain watching. Titania sleeps in her forest bower (2.2 and 4.1), Duncan slumbers in the

Macbeths' castle (2.2), and King Hamlet seeks repose under the shade of a tree in his orchard in

what he thinks is his "secure hour" (1.5.61). Even Cleopatra sleeps — as her recounting of her

dream about Antony tells us (5.2.75, 93). In his nocturnal wanderings on the eve of the Battle of Agincourt Henry V might fulfil the ideal of a dutiful king who is the "careful watchman" of his people, but it is an unsustainable proposition for his body natural.[10] However, as I argued in Chapter Four, individuals can associate with other bodies and even inanimate objects to create extended cognitive networks and supplement biological cognitive capacities. In this way sovereigns can maintain their duty to perpetually watch over their realms and subjects even though their natural bodies must perforce give in to sleep. Although including other bodies in sovereign watch via extended mind enables the maintenance of monarchic vigilance it also complicates the certainty of where sovereignty and the body politic resides. Just as extended mind incorporates external elements into a cognitive system (though they are not in and of themselves cognitive), by extending sovereign watch other bodies become part of a system of sovereign power (though they are not themselves sovereigns).

5.3   The Divisibility of the Double-Bodied Sovereign

The concept of the king's two bodies involves the distinction between a reigning monarch's corporeal and incorporeal selves — "the king as body and the king as not-body".[11] Consisting of the immortal and eternal body politic and the mortal and ephemeral body natural, the concept was an Elizabethan and early Stuart legal concept with foundations in earlier medieval theological thought as explored in Ernst H. Kantorowicz's seminal research.[12] Kantorowicz himself may have been more concerned with the state, but as Bernhard Jussen points out, "what endures in today's debates is mainly an inspiration seeded by Kantorowicz's central image of the doubled

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[10] James Stuart, *Works*, 195.

[11] Maggie Ellen Ray, "The Queen's Two Bodies in *The Winter's Tale*," in *The Palgrave Handbook of Shakespeare's Queens* (Cham: Palgrave Macmillan, 2018), 253.

[12] Ernst H Kantorowicz, *The King's Two Bodies: A Study in Medieval Political Theory* (Princeton: Princeton University Press, 1957), 13.

body."[13] This study, too, is occupied by the "arresting image" of the two royal bodies — mortal and immortal, ephemeral and eternal, the body natural and the body politic.[14] However, as I hope to demonstrate, reading the negotiation between the competing demands of the body politic and the body natural that sleep illuminates via extended mind complicates the dichotomous boundary of the double-bodied monarch.

The body natural, simply put, was "the king of flesh," subject to the same limitations as all human bodies in their progression from birth to death.[15] In her discussion of Elizabeth Tudor Marie Axton sums up Elizabeth's body natural in relation to these limitations, writing that "the Queen's natural body, like all others, was subject to infancy, infirmity, error and old age."[16] That monarchs are human and made of the same flesh as their subjects is evident when Richard II cedes the crown to Bolingbroke, lamenting the mortality of his own body and the fleshly existence of all kings:

> For you have mistook me all this while.
> I live with bread like you, feel want,
> Taste grief, need friends; subjected thus,
> How can you say to me I am a king? (3.2.174-77)

Even joined with the body politic, the bodies of kings are still subject to death. Death might allow him "a little scene to monarchize" (3.2.164-65), but in the end death comes for kings in the shape of poison, murder, or in sleep as it does for other people. Richard's lines here go beyond the acknowledgement that the body natural may still expire even when joined to the perpetual body politic. His closing question "How can you say to me I am a king?" calls into doubt the very existence of the body politic. Notably, Richard argues that he is like other men in his mortal

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[13] Jussen, "The King's Two Bodies Today," 104-05.

[14] Jussen, "The King's Two Bodies Today," 104.

[15] Kantorowicz, *The King's Two Bodies*, 13.

[16] Axton, *The Queen's Two Bodies*, 12.

needs — he requires "bread" (3.2.75), and "friends" (3.2.76), and experiences feelings of "grief"

(3.2.76) — but his synesthetic lapse at "taste grief" (3.2.176) serves to undermine his argument.

It does so by contrasting his emphatic claim to have a body like any other man against an

inaccurate description of the experience of having a 'normal' body. The lapse draws attention to

the special character of the monarch's body as a result of the body politic.

The disguised Henry V also acknowledges the mortality of kings. In a moment of

dramatic irony Henry says from under his disguise as a common man,

> I think the king is but a man, as I am:
> the violet smells to him as it doth to me; the element
> shows to him as it doth to me; all his senses have but
> human conditions; his ceremonies laid by, in his
> nakedness he appears but a man… (4.1.102-06)

Henry's opening line here throws "king as not-body" into relief against the "king as body".[17] In

this moment of disguise Henry is unable to be detected as royal by the soldiers he is conversing

with, even though "I" (4.1.102) simultaneously encompasses his royal self. In this mortal mode

smell, sight, and Henry's other senses are all bound by the same "human conditions" (4.1.105) as

his subjects.

In contrast to the body natural, the body politic is "a Body that cannot be seen or

handled, consisting of Policy and Government, and constituted for the Direction of the People,

and the Management of the publick weal."[18] This body "was held to be unerring and immortal,"

a form of sovereignty not concerned with or altered by the violability of the body natural.[19] In

other words, it represented the "continuity of perpetual kingship", as Thomas P. Anderson

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[17] Ray, "The Queen's Two Bodies," 253.

[18] Plowden 'The Duchy of Lancaster Case" cited in Axton, *The Queen's Two Bodies*, 17.

[19] Axton, *The Queen's Two Bodies*, 12.

phrases it.[20] The body politic is the immaterial and immortal portion of sovereign power that

transcends the reigning monarch and remains inviolable and apparently inaccessible to all except

the body natural chosen to host it.

Not only was the body politic ageless and immune to illness and decay, when combined

with the monarch's body natural this hybrid entity was relieved of the violability of the physical

condition. The "imperfections of the fragile human nature" were reduced or entirely removed.[21]

Francis Bacon sums up the full extent of the powers of the body politic to negate the frailties of

the flesh:

> The body politic of the Crown indueth the natural person of the King with
> these perfections: That the King in law shall never be said to be within age:
> that his blood shall never be corrupted: and that if he were attainted before,
> the very assumption of the crown shall purgeth it.[22]

In this hybrid state each of the two bodies is "one unit indivisible, fully contained in the other."[23]

For some, such as James I, the nature of the monarch's double body as apparently

indivisible meant that they were one and the same. As Andrew Hadfield writes, James "regarded

the two bodies as virtually identical, the monarch ruling as head of state, his subjects only

aspiring to be advisers who could be ignored if the monarch so chose."[24] This positioning of the

body politic as tied to the body natural helped to quell "the feeling of uneasiness" following the

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[20] Thomas P Anderson, "Surpassing the King's Two Bodies: The Politics Of Staging the Royal Effigy in Marlowe's Edward II," *Shakespeare Bulletin* 32, no. 4 (2014): 597.

[21] Kantorowicz, *The King's Two Bodies*, 9.

[22] Francis Bacon, *The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England in Ten Volumes. Vol. I (-X): IV* (C.and J. Rivington, 1826), 349.

[23] Kantorowicz, *The King's Two Bodies*, 9.

[24] Andrew Hadfield, "The Power and Rights of the Crown in Hamlet and King Lear: 'The King—The King's to Blame'," *The Review of English Studies* 54, no. 217 (2003): 582.

end of the Tudor dynastic line with Elizabeth "by reinforcing the mystique of kingship."[25] This

position regarded the body politic and the body natural as "virtually identical," with regard to

their co-location within the natural body of the monarch upon which it relies. However, the

tension between the body politic's effect on the body natural and the biological realities of

physiology, including the monarch's, raises questions about whether the only body that the body

politic relies on is indeed the monarch's body natural. This tension is particularly apparent during

a monarch's sleep when the duty to perpetually watch clashes with the imperative to slumber.

5.4   Sovereignty's Other Bodies in Shakespearean Drama

By testing the limits of these ideas that are embedded within the legal concept of the king's two

bodies against sleep and watch, we begin to see what Bradin Cormack (referring to power in *The*

Winter's Tale) calls the "absurdity of indivisibility."[26] To conceive of sovereign power as

absolutely contained within the body natural of the monarch is not a sustainable position,

particularly as Shakespeare represents it. Instead, what is unveiled is the inadequacy of the body

natural to function as the only corporeal vessel of the body politic or, as Huw Griffiths puts it,

that "the singular 'person' of the king is never enough to figure sovereign power."[27] If the body

natural of the monarch is not enough to figure sovereignty then the body politic cannot (as in

the model laid out by James I) be located indivisibly within the monarch's body natural and

must, therefore, be (at least partially) located elsewhere. Given the porousness of early modern

bodies, I propose that the body politic extends beyond the boundaries of the monarch's body

natural and into other human and non-human agents. This extended sovereign power stems

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[25] Sélima Lejri, "'With Mine Own Tears I Wash Away My Balm': The King's Two Bodies in Shakespeare's *Richard II* and *King Lear*," *Lublin Studies in Modern Languages and Literature* 38, no. 2 (2014): 44.

[26] Bradin Cormack, "Shakespeare's Other Sovereignty: On Particularity and Violence in *The Winter's Tale* and the *Sonnets*," *Shakespeare Quarterly* 62, no. 4 (2011): 190.

[27] Huw Griffiths, "Sovereignty, Synecdoche, and the Prosthetic Hand in *King John*," *Exemplaria* 28, no. 1 (2016): 23.

from the extended watch that the sleep-dependant body natural relies on to maintain the perpetual watch that is the duty of monarchs. Examining royal sleep and the extension of watch, and thus the extension of sovereign power, enables us to attend to the materiality of that power and its dispersal across human and non-human locations.

The central role that the body natural performs in Shakespeare's histories, for example, as a means of understanding how sovereignty functions and where it is located is acknowledged by Griffiths:

> All of Shakespeare's history plays, in one way or another, are concerned with the difficulties of framing sovereignty within any one discrete and self-identical body… These plays always return to the human body as a site within which claims to sovereignty are made and undone, authenticated but dislocated.[28]

This constitutional importance of the history plays, however, can also be found in Shakespeare's other dramatic genres which also present royal bodies and related questions of sovereignty. For instance, questions of sovereignty raised in *Macbeth* and *Hamlet* are underpinned by ideas about the transfer of sovereignty into the wrong body natural or under the wrong conditions. Sovereign figures abound in *A Midsummer Night's Dream* and raise questions about the location of sovereignty as multiple monarchs and their bodies-natural's reign over the same space. *Cymbeline* enables the interrogation of the status of royal bodies-natural that are missing or absent, and the tie between those bodies and the body politic. Shakespearean drama as a whole offers a rich space within which to explore the many sovereign bodies-natural and the possibilities of locating the body politic within and beyond them. This pervasiveness of sovereignty in Shakespearean drama is unsurprising given the historical and contemporaneous context of monarchic instability — even during Elizabeth's long but childfree reign.

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[28] Griffiths, "Sovereignty, Synecdoche," 27.

Elizabeth I's strategic management of her status as the Virgin Queen, and the concerns

that underpinned the succession crisis, demonstrate that the maintenance of sovereignty is in

large part centred on the supply of an heir. Under the legal concept of the king's two bodies the

body politic was "instantaneously vested in his [the king or queen's] successor" upon the demise

of the reigning monarch.[29] As Axton points out, monarchic death differs from that of ordinary

people because of the paradox wherein the king both does and does not expire.

> …In the eyes of the law the king and his successor were the same person; the
>
> crown and its possessions could never be bequeathed by will because the king
>
> never died…Demise, in legal terminology, was not equivalent to death. A
>
> single legal term described both the extinction of Henry VIII and the
>
> deposition of Richard II…[30]

Under the law the distinction between the monarch and the successor was negligible. This

unified monarch / successor might be the same person within the scope of the law, but in

practice the unified ruler consists of one body politic and two bodies natural — "the king as

body" and the successor as additional body.[31] As in sleep, another (temporary) incapacitation of

the monarch's body natural, the demise of the sovereign illustrates that sovereign power is not

confined within the body natural of the monarch but extends out and disperses beyond the leaky

body natural of the sovereign.

An examination of *1 Henry IV* provides further evidence that as the "same person" as

the monarch, the successor's body natural in some capacity figures sovereignty and is an

extension of sovereign power. Consider the behaviour of Prince Hal; his first appearance in Act

1 Scene 2 has him featured with the "fat-witted" (1.2.2) Falstaff, and their conversation makes

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[29] Axton, *The Queen's Two Bodies*, 27.

[30] Axton, *The Queen's Two Bodies*, 29.

[31] Ray, "The Queen's Two Bodies," 253.

clear the indulgent behaviours that both Hal and Falstaff engage in. While Hal partakes in the

various pleasures of the tavern, as Sullivan has noted it is "no accident that Henry V's ascension

to the throne coincides with his simultaneous banishment of Falstaff."[32] Sullivan reads Hal's

behavioural changes and association with Falstaff in order to analyse Hal's transition from his

"romance" episode to an "epic" one. However, building on Sullivan's observation, I propose

that the careful separation of Hal from the likes of Falstaff also throws light on the successor as

another location or aspect of the body politic. Henry IV's admonishment of Hal's behaviour in

Act 3 demonstrates how much of an impact the successor to the crown can have on the

construction of sovereign power, even if — as in the case of Henry IV — that successor is not

successor by birth. In contrast to Richard II, the "skipping King" (3.2.60) who "mingled his

royalty with cap'ring fools" (3.2.63) much as Hal does, Henry IV

> Stole all courtesy from heaven
> And dressed myself in such humilty
> That I did pluck allegiance from men's hearts,
> Loud shouts and salutations from their mouths,
> Even in the presence of their king. (3.2.50-54)

Even without being in office, Henry Bolingbroke was able to transfer sovereign power to himself

and take the throne. Given his own ascension Henry is acutely aware that sovereignty is not

locked to the monarch's body natural but, rather, it is afforded by other bodies in the realm, and

that Hal's body natural and the behaviour that he exhibits with it is key to sustaining and

retaining sovereign power.[33]

Just as the body natural of the successor demonstrates the difficulties with the premise of

the indivisibility of the king's two bodies, the movement of successor to reigning monarch upon

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[32] Sullivan, *Sleep, Romance and Human Embodiment*, 83.

the preceding sovereign's demise also illustrates the divisibility of sovereignty. When the successor becomes monarch immediately upon the demise of their predecessor, the distribution of sovereign power once again extends across human agents as the ascension of the new monarch also results in a new successor. Though this transfer is legally instantaneous, in practice the process of succession is slower, with time between the death and funerary rituals of one monarch and the accession and coronation of the next. As Kate Cregan points out regarding Elizabeth's body, "between the death of her body natural and its interment, in the popular imagination at least, the immortal body politic was linked to both and yet imbued in neither the deceased sovereign's nor the living successor's body natural."[34] Much like sleep, the demise of the monarch proffers a liminal space where the porous boundaries of the body are made explicit.

Even non-human bodies are part of the extended network of sovereign power. In this interim space between death and coronation there is the wax and wood funeral effigy — the likeness of Elizabeth I's body natural — that also becomes a repository of the body politic. In this space between death, interment, and coronation the presence of two monarchic bodies-natural (one dead, one alive) and a funeral effigy (not to mention the body of the successor) tests the claim that the monarch's two bodies are indivisible. Instead, the body politic is divided — breaching the bounds of the previous monarch's "biological sheath," locatable in the body of the former successor and that of the new one, while also located in a third non-human body of wood and wax.[35] Just as Otto's notebook is a repository for a memory function that can no longer be supported by the body natural, the royal effigy is a vessel for a sovereign power when the monarch's body dies.

The presence of other bodies (human and non-human) forces to the surface the paradox of the double-bodied monarch. Despite the repression of age, illness, and infirmity granted to

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[34] Kate Cregan, "Early Modern Anatomy and the Queen's Body Natural: The Sovereign Subject," *Body & Society* 13, no. 2 (2007): 48.

[35] Clark, *Supersizing the Mind*, 105.

the monarch's body natural by the body politic, other bodies or bodily simulacra may on occasion be drafted into service to maintain perpetual sovereignty. Anderson explores the possible staging of a funeral effigy of the monarch and its relation to sovereign power as imagined within the concept of the king's two bodies in Marlowe's *Edward II*. Anderson argues that like the successor's body natural with its double representation (the impossibility of indivisibility and the affirmation of perpetuity), Edward II's staged effigy "becomes an expression of the limits of sovereign power even as the prosthetic function of the ceremonial ritual is to ensure its survival."[36] For Anderson, Edward II's effigy figures the moment as "a performance not of royal perpetuity but of perpetuity's failure, not a ritual that sutures time to guarantee sovereign stability, but an expression of the unsatisfied desire to do so."[37]

Heirs and effigies are not the only embodiments suggesting that the premise of the indivisibility of the king's two bodies is questionable in practice. Anderson's use of the term "prosthetic" raises the potential for other types of royal prostheses at points where sovereignty is divisible and moves beyond the bounds of the body natural. Huw Griffiths's work on *King John* suggests that the various hands (both the body part and someone who operates on the monarch's behalf) in the play are at times a form of royal prosthesis, which exemplify sovereignty that is "never securely located in the body of the king."[38] For Griffiths, the many hands that operate under the authority of King John become "an illustration of the alienability of sovereign power, rather than its inherence within the body of the monarch" as they have a role in the proclamation and enforcement of John's sovereign power.[39] Griffiths also considers the position of the successor, noting that whereas the succession of sovereign power from monarch

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[36] Anderson, "Surpassing the King's Two Bodies: The Politics Of Staging the Royal Effigy in Marlowe's Edward II," 586-87.

[37] Anderson, "Surpassing the King's Two Bodies," 603.

[38] Griffiths, "Sovereignty, Synecdoche," 21.

[39] Huw Griffiths, *Shakespeare's Body Parts: Figuring Sovereignty in the History Plays* (Edinburgh, United Kingdom: Edinburgh University Press, 2020), 76.

to son is a central concern in Shakespeare's history plays it is simply an ideal, since "an eternal sovereignty transferred from dead king to living son is never articulated uncomplicatedly."[40] As Cormack's work suggests, even an uncomplicated handover does not achieve the ideal of indivisible sovereignty — the separate but same body of the successor and the interim body that is the effigy still require the division of sovereignty.

In their work on *Richard II* Ema Vyroubalovà and James Robert Wood argue that the body natural is an "inherently creaky" prop beneath "the fictions of sovereignty and state," and that the play demonstrates that "Richard's physical body proves incapable of propping up the fiction of the king's two bodies."[41] Beyond the close of *Richard II* and with the advent of a new king in the *Henry IV* plays, Richard remains part of the extended network of sovereign power and functions as "a theatrical prop in the two Henrys' imaginations…to remind them that their power depends not so much on their own bodies but on the bodies and objects around them."[42] The persistent presence of Richard escalates questions about the location of sovereign power as being extended across multiple bodies and queries not only the material location of sovereign power but the location of the perpetual body politic backwards and forwards in time.

The synecdochic prosthetic hands that Griffiths identifies in *King John* are akin to Cregan's and Anderson's effigies in that additional bodies are required in the creation and execution of sovereign power. These additional bodies and body parts in *King John* and the history plays more widely acknowledge the gap between the idealism of the legal theory and what

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[40] Griffiths, "Sovereignty, Synecdoche," 38.

[41] Ema Vyroubalová and James Robert Wood, "Propping up the King's Two Bodies in *Richard II*," *Early Modern Studies Journal* 4 (2011): 2.

[42] Vyroubalová and Wood, "Propping up the King's Two Bodies," 20. Vyroubalová and Wood also point out that historically these bodies and objects also included the body of the previous king. They write that "the historical Richard really did become a kind of stage property in Henry's theatrical procession of his body around the kingdom. We might say that Henry's claim to rule at this juncture depended not so much on his own body as the dead body of his predecessor and on the living bodies of the spectators who witnessed it."

Griffiths notes as the "transactional" nature of sovereignty in practice.[43] The body politic is not

tied to the king or queen but extends beyond the monarchic body natural (the "biological

sheath") onto other bodies and objects within the realm.[44] Furthermore, the concept of perpetual

sovereignty at the centre of the king's two bodies is only possible because there *are* multiple

bodies available to carry out the demands of a body politic that is not confined by the limitations

of biology inherent in bodies-natural. To quote Griffiths's summary, "the singular 'person' of the

king is never enough to figure a sovereign power, which is always located elsewhere."[45] Scholars

such as Cregan, Anderson, and Vyroubalovà and Wood have demonstrated that the liminal

moment created by the demise of the monarch (and the associated tension illuminated by heirs

and effigies) makes clear the divisible nature of sovereign power. I propose that the similarly

liminal state of sleep — as Latham makes clear "sleep's but a breathing death" — also enables

the examination of the extendedness of the body politic.[46] The tension between the sovereign

body natural and the biologically unlimited body politic requires that during a monarch's sleep

there is an "elsewhere" that can take up the sovereign's task of perpetual watch. To examine

sleep and extended watch reveals the structures that underpin sovereign power and illuminates

the crucial position that sleep plays in the maintenance, or otherwise, of that power.

5.5   Experimenting with Sovereign Futures in *2 Henry IV*

The insufficiency of the singular body natural of monarchs to sustain the required perpetual

watch is exemplified in the sleep of the sick and dying Henry IV. The necessity of a perpetual

sovereign watch is especially important in this case given the instability of the court and kingdom

in the aftermath of Henry's usurpation of the crown. The extension of Henry's sovereign watch

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[43] Griffiths, "Sovereignty, Synecdoche," 22.

[44] Clark, *Supersizing the Mind*, 105.

[45] Griffiths, "Sovereignty, Synecdoche," 23.

[46] Lathum, "Il Sonno e Una Morte Vivente".

onto Hal also demonstrates the divisibility of the body politic beyond the "biological sheath" of monarchs across a plurality of bodies natural. This divisibility is reinforced by the liminal state of sleep, in which the capacity of the singular sovereign body is limited and leaves the monarch in a state of heightened vulnerability. By extending watch in sleep, both Henry and Hal are able to experiment with the possible futures of their monarchic line.

If there is a tangible symbol for the immortal body politic then it is surely the crown. Under the legal model of the king's two bodies the body politic joins with a body natural to create the double-bodied monarch. While legally the succeeding monarch ascends immediately upon the death of the previous one, the ceremonial moment of ascension and the symbolic creation of the double-bodied monarch belongs to the coronation.[47] In this way the crown can

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[47] The connection of the body politic to the sovereign bodies natural was a liminal one during the gap between the funeral of one monarch and the coronation of the successor. To quote Cregan, "Early Modern Anatomy, 48, this meant that "the immortal body politic was linked to both and yet imbued in neither the deceased sovereign's nor the living successor's body natural." In effect the liminality of this time between funeral and coronation, as with sleep, divides the body politic across multiple bodies natural. See also, Jennifer Woodward, *The Theatre of Death: the Ritual Management of Royal Funerals in Renaissance England, 1570-1625* (Woodbridge: The Boydell Press, 1997).

be seen as a symbolic representation of this second body of the monarch.[48] As a symbolic

representation of the body politic the crown offers a material way to examine the position of

sovereign power between monarch and successor in *2 Henry IV*. More importantly for my

argument, the moment where attention is centred on the crown as a material and symbolic object

is a scene of sleep and watch. As such, this scene also illuminates the role of sleep and watch in

the extension of sovereign power. Hal's watch over the sleeping Henry raises questions about

which "body" Hal should be watching over as the extended watch of the monarch, and whether

or not his attention to the body politic instead of his father's body natural is a failure of extended

watch. I propose that the extension of watch and Hal's focus on the crown underpins the

successful securing of sovereign power for Henry and his line.

In taking to his bed following the "apoplexy [that] will be his certain end," (4.3.130)

Henry asks his men to "Set me the crown upon my pillow here" (4.3.137). If coronation and the

placing of the crown on the monarch's head symbolises the joining of the body natural with the

body politic, then this moment of removal in the face of impending demise suggests a partial

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[48] This connection between the body politic and the physical crown is also captured in the verb "crown" that
denotes coronation as the moment the body natural is invested with sovereign power. See Oxford English
Dictionary, "*crown, v.1*" (Oxford University Press). I.1.a "To place a crown, coronet, etc., on the head of, as a
symbol of newly acquired sovereignty or royal status; to invest with sovereignty or regal power by coronation."
The noun form of the word also points to the crown as a symbol of the sovereign power that is invested in the
monarch. See Oxford English Dictionary, "*crown, n*" as. I.1.a. "A circular ornamental headdress, usually made of or
decorated with precious metals and jewels, worn by a monarch (or a queen consort) as a mark or symbol of
sovereignty." This connection between the body politic and the physical crown (the crown as a symbol for the
body politic's investiture in a body natural) is used to great effect in performance to signal the position of
sovereign power. See for example, Gregory Doran's 2013 production of *Richard II* for the Royal Shakespeare
Company where the deposition scene was staged by having Bolingbroke and Richard II each have one hand on
the crown as a signal of the exchange of sovereign power. For a production photo of this moment see: "In Focus:
Gregory Doran 2013," Royal Shakespeare Company, 2021. https://www.rsc.org.uk/richard-ii/past-
productions/in-focus-gregory-doran-2013. Doran uses the crown to again signal the location of sovereign power
in his 2014 *1 Henry IV* where he sets the opening scene of the play in a church. Henry IV with the crown on his
head stands downstage centre as he does penance for the death of Richard II and announces his planned
pilgrimage. For a production photo of this scene see: "Henry IV, part 1," Royal Shakespeare Company, 2021.
https://www.rsc.org.uk/henry-iv-part-i/past-productions/gregory-doran-2014-production

separation between the two — a prelude to the complete separation that will happen in death. With Hal's entrance and his decision to "sit and watch here by the king" (4.3.151) the crown sits between the current king and the successor. This positioning of the crown between the two bodies natural of the king and the successor creates a physical representation of the distribution of sovereignty as not entirely with the king nor fully with the successor but coextensive in both. While the liminal space of sleep and the extension of watch across bodies reveals the associated extension of sovereign power across those same bodies, it also challenges the model of extended watch that was discussed in Chapter Four, where the goal is to watch and protect the body natural.

Unlike the extended watches examined in Chapter Four, that sought to protect the vulnerable physical body of the sleeper, Hal does not watch over his father's faltering body natural, with its pale skin and hollow eyes. Instead, his watch is centred on the body politic via its material symbol: the crown. This focus is signalled from the first line of his soliloquy that begins the moment he is left alone with his father: "why doth the crown lie there upon his pillow?" (4.3.152). The form of address in this opening line directs attention away from Henry. Hal does not wonder out loud to his sleeping father but to himself, as the use of the third person pronoun ('his') indicates. In the detailed description of the crown that follows, the few mentions of Henry again use the third person pronoun: "By his gates of breath…Did he suspire…" (4.3.162, 164). This form of reference contrasts with the address to the crown: "When thou dost pinch thy bearer, thou dost sit…" (4.3.160). This phrasing subsumes Henry IV as bearer of it into the perpetual line of monarchs that have and will bear it. Only for a brief moment does the specific bearer emerge — when Hal thinks his father's sleep is death Henry's role as both sovereign and man is brought to the foreground: "My gracious lord? My father?" (4.3.165). For the majority of this moment of slumber, Henry IV's body is invisible as a distinct and fleshly body natural. Hal's attention to the body politic rather than the body natural of the monarch appears to be a failure of extended watch. However, it is, in fact, a successful extension. Though it does not attend to

the vulnerable sleeping body natural of Henry it does attend to the other body of the monarch. Although the body politic is perpetual and immortal sleep nevertheless increases the risk that it will be taken by another, as occurs in *Macbeth* as Duncan sleeps.

Henry's moment of sleep also amplifies the usual extension of sovereignty that the successor is subject to and offers Hal the opportunity to not only watch the current moment, but to watch his future by briefly experiencing the full weight of sovereignty before he ascends the throne himself. Despite Hal's eventual self-coronation at the end of his speech (and Henry IV's bitter claim at the time: "How quickly nature fall into revolt / When gold becomes her object" (4.3.196-97)), this watch over the crown rather than the sleeping form of his father, is not a covetous one born of greed or the desire to usurp the crown as the following passage indicates:

> Why doth the crown lie there upon his pillow,
> Being so troublesome a bedfellow?
> O polished perturbation, golden care,
> That keep'st the ports of slumber open wide
> To many a watchful night, sleep with it now —
> Yet not so sound and half so deeply sweet
> As he whose brow with homely biggen bound
> Snores out the watch of night. O majesty!
> Why thou dost pinch thy bearer, thou dost sit
> Like a rich armour worn in heat of day
> That scald'st with safety… (4.3.152-63)

Hal's watch acknowledges the crown as an object that hides torment, damage, and sleeplessness beneath its splendour and authority. Hal's alliterative reference to the crown is as a "polished perturbation" (4.3.154); that is, sovereignty's dual aspect grants power but also harrows the body and mind. Fellow sleepers should be a comfort, security, and a source of warmth for sleeping hours, but the crown is no ordinary companion and is instead a "troublesome bedfellow" (4.3.153) that disturbs the rest of whoever shares a bed with it. These descriptions are quickly

followed by Hal's personification of the throne as "golden care" (4.3.154) that "keep'st the ports of slumber open wide / To many a watchful night" (4.3.155-56). In spite of the body politic rendering sovereign bodies natural as immortal and ageless in a legal sense, Hal is all too aware of the burden the "lineal honour" (4.3.177) places on the body that bears the crown directly, and by extension the other bodies that sovereignty is dispersed across, including his own.

These costs to the body natural are reinforced by Henry as he awaits the return of Hal and the crown. Incensed by the apparent usurpation of the crown by a son who could not "forbear…half an hour" (4.3.239) until the king was dead before taking possession, Henry lists the sacrifices he has made in attaining and bearing the crown — the "strange-achieved gold" (4.3.202) — and founding a new dynastic line. At the core of these sacrifices is the impact that that coronation has had on his body natural. Hal's personification of the crown as "golden care" (4.3.154) that disturbs sleep and damages the body is echoed by Henry as he names himself one of the "foolish, over-careful fathers" (4.3.198) who "have broke their sleep with thoughts, / Their brains with care, their bones with industry" (199-200). While the use of the term care here could be in reference to the concerns and worries that face a sovereign, it also refers to the required sovereign watch — the "serious or grave mental attention" and "charging of the mind" with vigilance — of the kind later advised by James I.[49] In spite of the legal agelessness and immortality that the body politic brings to the body natural of the monarch, the crown as the symbol of the body politic also damages the body natural of the wearer with its demands that exceed physiological capability. Hal's role as extended watch while Henry sleeps offers him the chance to provide small reprieve from the demands of the body politic to his sleeping father, and to trial the full weight of sovereignty before he takes the throne. In extending watch in this way sovereign power is also extended and the ununified location of that power is revealed. The sleeper's extended watch enables a liminal space where power shifts in body politic can be

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[49] Oxford English Dictionary, "care, n.1" (Oxford University Press).

imagined. Sleep breaks down the boundary between the multiple bodies natural that support the body politic.

Sleep and extended watch as enabling such imaginings and boundary collapses is evident in Hal's mistaken identification of Henry's sleep as death. Hal's brief glimpse of the king's body at the periphery of his watch results in his mistake: "By his gates of breath / There lies a downy feather which stirs not" (4.3.163-64). The interpretation of sleep as death — "that from this golden rigol hath divorced / So many English kings" (4.3.167-68) — suggests that while it is death that separates the body natural from the crown, there remains an acknowledgement that the "golden rigol" (4.3.167) itself is implicated in the demise of kings. However, as Hal's taking of the crown as his father sleeps suggests, it is not only death that can separate the body natural from the body politic but also the state of sleep. Henry's sleep emphasises the ununified location of sovereignty, as succession (Henry to Hal) becomes confused with the distribution of the body politic to other bodies (such as the successor).

Upon awaking and censuring his son, Henry plays on the concept of the transfer of sovereign power that will occur on his death:

> Then get thee gone and dig my grave thyself,
> And bid the merry bells ring to thine ear
> That thou art crowned, not that I am dead.
> Let all the tears that should bedew my hearse
> Be drops of balm to sanctify thy head… (4.3.241-45)

In doing so, Henry IV compresses the liminal space that Jennifer Woodward identifies between the funeral of one monarch and the coronation of the next — a liminal space that like sleep enables the body politic to exist across multiple bodies natural.[50] The space that is created by the ritual of coronation is required precisely because sovereignty is extended across other bodies as

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[50] Woodward, *The Theatre of Death, 1570-1625*.

part of its normal function. Such space secures sovereignty by clearly demarcating the extension of sovereignty from the act of succession. Henry collapses this space, wherein two bodies natural can (temporarily) be tied to the body politic, with the transformation of his own funeral bells into the "merry bells" (4.3.242) that mark Hal's coronation and the mourners' tears into the "drops of balm" (4.3.245) that are used to anoint the new king. In the lines that follow, Henry imagines the reign of Hal, in which "apes of idleness" (4.3.252) assemble at the court, and a "ruffian that will swear, drink, dance, / Revel the night, rob, murder, and commit the oldest sins" (4.3.254-56) will be given "office, honour, might" (4.3.259). This description contrasts the vices of the body and the experience of ordinary men ("drink" and "dance") with the intangible offerings that the body politic provides ("honour" and "might") when it joins with the body of the king. In conjuring this imagined future of the realm under his succession, Henry IV attempts to project his monarchic watch forward in time and "fore-see and preuent all dangers" that Hal's reign (and his worthless companions) will subject the kingdom to, despairing at what he sees: "O my poor kingdom…/O thou wilt be a wilderness again" (4.3.262, 266).[51] If Henry's sleep offers Hal the means to taste the full weight of sovereignty, then conversely Hal's trial also enables Henry to project his watch forward to Hal's reign —a feat that is also impossible with true succession. The extended watch of the sleeping monarch allows for experiment with the potential futures of a monarchic line. Sleep as a means of extending sovereign power to Hal's body natural momentarily breaks down the delineation between the body of the sovereign and the body of the successor, more directly reflecting the legal principle that "the king and his successor were the same person." [52] Though sovereignty relies on extension beyond the body of the king, sleep amplifies this extension and momentarily frees Henry's body natural from the body politic without effecting a full transition of power.

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[51] James Stuart, *Works*, 195.

[52] Axton, *The Queen's Two Bodies*, 29.

5.6 The Uncertain Location of Sovereignty in *Hamlet*

In *2 Henry IV* the King's watched sleep further extends sovereign power (as symbolised by the crown) beyond the bounds of Henry's body natural and into that of Prince Hal. By co-locating the sovereignty across the two bodies natural Henry IV's sleep offers a glimpse of a possible future and the ultimate and complete transition of sovereignty (a central concern across the Henriad) as it will occur upon his death. Where watched sleep in *2 Henry IV* enables a paradoxical securing of sovereign power in sleep via extending the duty to watch beyond the "biological sheath" or body natural of the reigning monarch, the opposite occurs in *Hamlet*.[53] In the play there exists a gap between sleeping and watching that challenges even the finality of death with regard to the transition of sovereignty. In *Hamlet* the unwatched sleep of King Hamlet unmoors sovereignty from his own body natural, fragmenting it across multiple bodies natural and risking the line of succession.

This fragmentation of sovereignty following the deadly sleep of King Hamlet can be traced via an examination of watch in the opening scenes of the play. Watching and surveillance are central issues within the play more broadly but watch takes on a particular relevance to King Hamlet's sleep given the sovereign's duty to watch — or to extend and "outsource" watch should the need arise.[54] King Hamlet's neglect of his watch during his afternoon slumber and his subsequent murder alters the act of watching in the play by dispersing the sovereign duty across multiple bodies natural. This moment transforms watch in the process, resulting in a complex

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[53] Clark, *Supersizing the Mind*, 105.

[54] For more on surveillance and spying on the early modern stage and in early modern political life see: John Michael Archer, *Sovereignty and intelligence: Spying and Court Culture in the English Renaissance* (California: Stanford University Press, 1993).; Jerry Brotton, "Ways of Seeing Hamlet," in *Hamlet: New Critical Essays*, ed. Arthur F. Kinnney (United Kingdom: Taylor and Francis, 2013), 161-176.; Patricia Parker, "Othello and Hamlet: Dilation, Spying, and the 'Secret Place' of Woman" in *Shakespeare Reread: the texts in New Contexts*, ed. Russ McDonald (Ithaca, NY: Cornell University Press, 2018), 105-146.; Richard Angus Smith, "Spying and Surveillance in Shakespeare's Dramatic Courts" (Doctor of Philosophy Ph.D., University of Sydney, Department of English, 2014), http://hdl.handle.net/2123/11591, The University of Sydney.

web of vigilance in the opening scenes of *Hamlet* — the dead king watches to issue his account

of treacherous usurpation; the castle's sentinels watch the palace, the dead king and the prince;

Hamlet watches his uncle; and Claudius watches Hamlet.

The extension of sovereign watch circumvents the tension between the perpetual watch

required of the sovereign and the limitations of the sovereign's body natural. In *Hamlet*, as

members of the castle guard, Barnardo, Francisco, and Marcellus, should constitute part of

Claudius's extended watch. When the "quiet guard" (1.1.8) over the castle is interrupted by the

appearance of the ghost the expected escalation of the incident to the reigning monarch Claudius

is subverted as they report their findings to Hamlet instead.[55] As Horatio remarks when he tells

Hamlet of the appearance of the ghost, "we did think it writ down in our duty / To let you know

of it" (1.2.221-22). This moment illustrates a key complication of watching in *Hamlet* as the

sentinels are watching for the previous king as they fulfil their dutiful watch under the employ of

the new one. While part of this report to Hamlet stems from the fact that the ghost appears to

be the image of King Hamlet with his "sable silvered" (1.2.240) beard, this moment of deviation

also acknowledges that sovereign power is not contained solely within the body natural of the

crowned monarch. The watch has a divided duty as a result of the multiple sites of the body

politic present in the play and the unclear location of sovereign power.

This division and lack of clarity around the location of sovereign power is reflected in the

confusion of the watch about who or what needs watching and who should be doing the

watching. Whereas in *2 Henry IV* Hal's watch is represented as an extension of rule fixated on

the crown and the sovereign power it represents (as opposed to the dying king's body natural) in

Hamlet the opposite is the case. When the ghostly Hamlet appears to Marcellus and Barnardo

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[55] While the guard is described as quiet it nevertheless sets the scene for the chaotic fragmentation of Denmark and the royal family. The watch itself is chaotic and fragmented as people come and go at odd hours, passwords are not used properly, the changing of the guard is out of sequence, and a foreign subject (Horatio) is inserted into a security situation.

"on their watch / In the dead middle of the night" he remains silent, with his eyes fixed upon the watchmen "most constantly" (1.2.234) for so long that "one with moderate haste might tell a hundred" (1.2.236) others of the ghost's presence. Upon hearing of the ghostly visitation from Horatio, Hamlet announces that he "will watch tonight" (1.2.240) and in doing so learns the truth of his father's demise. The ghost's conversation with Hamlet, including the retelling of his deadly sleep and the theft of the crown, is couched in a fixation on the body natural instead of on the miscarriage of sovereign power.[56] On the outside of King Hamlet's body, the "leperous distilment" (1.5.64) leaves the sleeping king in an "instant tetter barked about / Most lazar-like with vile and loathsome crust" (1.5.71-72) transforming him, metaphorically, into the tree that he is sleeping under. This fixation of the ghost on the bodily details raises a larger issue regarding watching in *Hamlet*. None of the bodies natural that take on the duty to watch following King Hamlet's demise watch in the manner that they should.

In a play that is full of references to surveillance, watch, and observation, the circumstances of King Hamlet's death stand out in relief as a moment that goes unwatched by all bar the treacherous Claudius, and inaccurately viewed by all until the ghost of the murdered king reveals the truth. Central to both versions of his death, and thus to the tragic action that follows, is the fact that the king was asleep when the act occurred. Unlike *2 Henry IV*, where the diffusion of sovereign power hinges on the time immediately before Henry's demise, the circumstances relating to the transition of the crown in the period immediately following King Hamlet's death

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[56] Genre could partially account for this shift in focus as the histories have at their centre the transition of crowns, while tragedies are more concerned with interpersonal acts (though tragedies like *Macbeth* also involve the transition of power).

appear to be much more straightforward. As Laertes says in the second scene, the coronation of Claudius has already occurred only months after King Hamlet's death.[57]

The opening lines of *Hamlet*, however, and the reappearance of King Hamlet as a ghost indicate that the transition of sovereignty to Claudius is more complicated than his quick coronation and marriage might suggest. The opening sequence of *Hamlet* details the interactions of the changing of the watchmen's shift, with Barnardo uttering the phrase "Long live the King" (1.1.3) in order to identify himself to Francisco. As well as functioning as a password for the watch, Barnardo's line operates as dramatic irony in the face of the recent death of King Hamlet. The unspoken first half of this phrase 'the king is dead' combined with Barnardo's spoken password captures the concept of the king's two bodies: the king of Denmark both is and is not dead. The body natural of King Hamlet has suffered its demise and has been replaced with the body of Claudius, and the "continuity of perpetual kingship" remains unbroken due to the inviolable and immortal body politic.[58] As I have demonstrated elsewhere in this chapter, the concept of the king's two bodies might be clear cut as a legal principle but in practice, as in *2 Henry IV*, the boundary of the king's body natural is a porous one. As such, Barnardo's password also operates to set up the multiple kings that fill the opening scenes of the play. The second unspoken half of the phrase hangs ghostlike in its absence, realised later in the scene with the reappearance of the dead king's ghost and the haunting presence of the dead king's son. The

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[57] As Ann Thompson and Neil Taylor point out in their editor's footnote, 1.2.188n, there is some inconsistency in the alleged time between the king's death and Claudius's coronation. Hamlet claims two months have passed while Ophelia says it has been twice two months. Whether it is Hamlet or Ophelia who gives the more accurate measure, it has nevertheless been a short amount of time between the two events. Though the inhabitants of the play do not seem concerned with the succession by Claudius rather than Hamlet, there has been much discussion among scholars on the question of succession. For a summary of the issue of succession in *Hamlet* see: Richard Dutton, "Hamlet and Succession" in *Doubtful and Dangerous: the Question of Succession in Late Elizabethan England*, ed. Susan Doran and Paulina Kewes (Manchester, England: Machester University Press, 2016).; Ronald B. Jenkins, "Prince Hamlet and the Problem of Succession," *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews* 28, no. 2 (2015):63-67.

[58] Anderson, "Surpassing the King's Two Bodies," 597.

multiple bodies natural and former bodies natural in *Hamlet* that have been, are, or would be

kings results in questions about where sovereign power is located — especially as the realm is

threatened by Norway and King James's "dangers" are everywhere.[59]

While it is the death of King Hamlet that enables Claudius's coronation, it is his sleep

that initiates the fragmentation of sovereign power. As the ghost claims during his appearance to

Hamlet, his "custom always of the afternoon" (1.5.60) was to sleep in the garden, and he

characterises this as his "secure hour" (1.5.61). By any measure of early modern sleep practice

King Hamlet's "secure hour" (1.5.61) — sleeping outside and unprotected — is highly *in*secure.

Sleeping outdoors would be classified as immoderate sleep and was understood to make "the

bodie slowe, and unapt to honest exercises, and subject to manie diseases, and the wittie dull and

unable either to conceiue or to retaine."[60] Adding to the distinct lack of security of King

Hamlet's customary afternoon naps is the understanding that

> after noone sleepe maketh undigested and rawe humours, whereof groweth
> oppilations, which oppilations engender feuers. Also it maketh a man
> slouthfull, by reason that superfluous humaours remaine still in the muskels,
> veynes and ioyntes. Againe, it causeth head ache, because grosse and
> undigested meate, remaining yet in the stomacke, sendeth up grosse vapours
> to the braine. And last of all, it breedeth rheumes by reason that the stomacke
> is full of rawe humours, whereby vapours and fumes rise up to the head,
> which being ingrossed by coldnesse of the brayne, distil to the lower partes.[61]

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[59] James Stuart, *Works*, 195.

[60] Cogan, *Hauen of Health*, 241. It is likely that the dangers of sleeping outside would have been immediately
recognised by the audience of *Hamlet*. Advice about the danger of sleeping outdoors was frequent in the writings
of early modern physicians and as such was likely to have been known by the general population. For example,
Thomas Cogan's work *The Hauen of Health* (1584) was published seven times between 1584 and 1636 suggesting
that it was a popular and well-circulated text.

[61] Cogan, *Hauen of Health*, 239.

King Hamlet's sleep is not only a liability to his body natural's mental and physiological function; it is insecure in relation to the duties tied to his role as sovereign, particularly his duty to watch. When King Hamlet takes to his orchard for his "secure hour" (1.5.61) he does so without the security of a protective watch to guard his body natural from interference or, as in this case, regicide. The presence of a king's watch also serves to supplement and uphold the king's duty to "bee a daily watchman" when the sovereign's body natural is unable to do so, such as Hal does in *2 Henry IV*.[62] It is this lack of watch that enables Claudius to reft King Hamlet "of life, of crown, of queen" (1.5.75) by means of the "juice of cursed hebona" (1.5.62) poured in the ears. While the most dramatic consequence of King Hamlet's unwatched sleep appears to be his death, there are other more complex repercussions of the king's not so "secure hour" (1.5.61).

Whereas in *2 Henry IV* extended watch enables Henry to look forward to his son's future rule, Hamlet's watch looks backward to his father's previous reign and "foul and most unnatural murder" (1.5.25). Hamlet's watching is carried out with little regard for regaining the crown as successor and welding his body natural onto the body politic. Instead, he is fixated on seeking the revenge that fortune has made his responsibility: "O cursed spite / That ever I was born to set it right!" (1.5.86-87.) In light of this sworn revenge, Hamlet's watch is transformed from a sovereign watch that seeks to "fore-see and preuent all dangers" that would fall upon his should-be subjects and instead becomes the watch of personal vengeance (one he finds impossible to enact). This fragmentation and transformation of sovereign watch in *Hamlet* results in a lack of certainty about the location of sovereign power. The location of sovereignty in Denmark is only re-secured, in so far as it can be, by Hamlet in the closing moments of the play as he names Fortinbras his successor with his "dying voice" (5.2.340) — thus attaching the body of Fortinbras to the body of the Danish state. Whereas in *2 Henry IV* the extended watch of the sleeping king and the resultant distribution of sovereign power enables a trial transition of the

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[62] Elizabeth Tudor, *Works*, 195.

crown, in *Hamlet* the king's neglect of extended watch during sleep results in a confusion of subsequent attempts to watch and leads to a fragmented distribution of sovereign power that results in the complete failure of the Danish line.

5.7   The Bodiless Queen's Borrowed Body in *The Faerie Queene*

There is perhaps no monarch whose body has been such an integral part of their reign and an object of curiosity in death than Elizabeth I.[63] The awareness of her body natural and its relation to her sovereign power became a perpetual thread throughout her reign, informing the tactics of her diplomacy, the curation of her image, and her almost mythological legacy.[64] Elizabeth's first speech at Hatfield acknowledged her own status as a double-bodied monarch announcing that she has "but one bodye naturallye considered though by His permission a bodye politique to governe."[65] Even with the "unerring and immortal" body politic to smooth away the violability, at least legally, of the body natural, bodies change, age, and contain inherent limitations.[66] Elizabeth's experience of these limitations in relation to sovereign power was not only tightly

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[63] For more on the curiosity that Elizabeth I's body garnered in death see Cregan, "Early Modern Anatomy."

[64] The representation of Elizabeth's body has been extensively explored from a variety of disciplines. For examples of the diversity of recent work across a variety of approaches, time periods, and media see: Carol Chillington Rutter, *Enter the Body: Women and Representation on Shakespeare's Stage* (Abingdon: Routledge, 2002); Michael Dobson and Nicola J Watson, *England's Elizabeth: An Afterlife in Fame and Fantasy* (Oxford: Oxford University Press, 2002); Elizabeth Ford, *Royal Portraits in Hollywood: Filming the Lives of Queens* (Lexington: University Press of Kentucky, 2009); Eduardo Olid Guerrero and Esther Fernández, *The Image of Elizabeth I in Early Modern Spain* (Lincoln: University of Nebraska Press, 2019); Louis Montrose, *The Subject of Elizabeth: Authority, Gender, and Representation* (Chicago: University of Chicago Press, 2006); Estelle Paranque, "Daenerys Targaryen as Queen Elizabeth I's Spiritual Daughter," in *Remembering Queens and Kings of Early Modern England and France* (London: Palgrave Macmillan, 2019); Estelle Paranque, *Elizabeth I of England through Valois Eyes: Power, Representation, and Diplomacy in the Reign of the Queen, 1558–1588* (London: Palgrave Macmillan, 2018); Alessandra Petrina and Laura Tosi, *Representations of Elizabeth I in Early Modern Culture* (London: Palgrave Macmillan, 2011); Anna Riehl, *The Face of Queenship: Early Modern Representations of Elizabeth I* (London: Palgrave Macmillan, 2010); Roy Strong, *Gloriana: The Portraits of Queen Elizabeth I* (New York: Random House, 2003).

[65] Elizabeth Tudor, *Works*, 52.

[66] Marie Axton, *The Queen's Two Bodies*, 12.

woven into her daily execution of sovereignty within her court and realm, but are traceable in the art and literature of her reign. In *The Faerie Queene* the particular limitation of the body natural to execute sovereign watch in sleep converges with the broader changes to Elizabeth's body natural and the queen's tactical management of these changes, illuminating issues relating to the extension of sovereign watch and the supplementing of the sovereign body natural.

The body natural is an essential component of the double-bodied monarch, but Elizabeth's body is arguably more entwined with her role as sovereign than most other monarchs. Her body natural was problematic from the moment she ascended the throne by virtue of the "king-as-body" being a queen.[67] While written during the reign of Elizabeth's half-sister Mary, John Knox's polemical work *The First Blast of the Trumpet Against the Monstruous Regiment of Women* (1558) captures the difficulty of Elizabeth I's female body natural. Knox details the reasons that women are unfit to rule, writing that to

> promote a woman to beare rule, superioritie, dominion or empire aboue any
> realme, nation, or citie, is repugnant to nature, contumelie to God, a thing
> most contrarious to his reueled will and approued ordinance, and finallie it is
> the subuerion of good order, of all equitie and justice.[68]

Elizabeth acknowledges the difficulties of asserting sovereign power with a female body natural, and her address to parliament in 1563 on the issue of her marriage demonstrates the careful balancing act that she undertakes. She began to satisfy the expectations of her sex by acknowledging that her response might be unpleasant to their ears since she is a woman, before contrasting this with her position:

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[67] Ray, "The Queen's Two Bodies," 253.

[68] John Knox, *The First Blast of the Trumpet Against the Monstruous Regiment of Women* (Geneva: J. Poullain and A. Rebul, 1558), 9.

> The weight and greatnes of this matter might cause in me being a woman
> wanting both witt and memory some feare to speake and bashfulnes besides, a
> thing appropriat to my sex. But yet the princely seate and Kingly throne,
> wherein God (though unworthy) hath constituted me, maketh these two
> causes to seme litle in myne eyes, though grevous perhaps to your eares, and
> boldeneth me to saye somewhat in this matter.[69]

Following this careful balancing of her female body natural against the "princely seate" and "Kingly throne" that she occupies, Elizabeth deploys her body as a diplomatic strategy to position herself as mother to her realm: "And as I assure you all that though after my death yow may have many stepdames, yet shall yow never have any a more mother, then I meane to be unto you all."[70] Elizabeth refers to herself as a mother to insert her female body (and by extension the social expectations of that body) within the frame of the monarchic responsibility to care for their people and realm. Though her female body natural caused concern and even opposition to her role as sovereign, Elizabeth was able to "capitalize in the expectations of her behaviour as a woman and use them to her advantage."[71] In doing so she converted the perceived limitations of her female body into the central strategy of diplomacy and her almost mythological legacy as queen. The success of Elizabeth's strategy "came from how fluid and multi-faceted her representations of self were."[72] However, as Susan Frye explains, these strategies could not "entirely counteract the queen's greatest liability, her own ageing female body".[73] Underpinning Elizabeth's strategic management of her image was a constant vigilance over the evolution of her image and the response to that image within the court and realm.

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[69] Elizabeth Tudor, *Works*, 70.

[70] Elizabeth Tudor, *Works*, 72. For an extensive exploration of how Elizabeth I strategically reconciled her sex with her position as sovereign, see Carole Levin, *The Heart and Stomach of a King: Elizabeth I and the Politics of Sex and Power* (Philadelphia: University of Pennsylvania Press, 2013).

[71] Levin, *Heart and Stomach*, 1.

[72] Levin, *Heart and Stomach*, 2.

[73] Susan Frye, *Elizabeth I: the Competition for Representation* (Oxford: Oxford University Press, 1993), 100.

The first strategy that Elizabeth used to counter the effects of her ageing body on her longstanding image as the virgin queen was to limit accessibility to her physical presence. In many ways Elizabeth's body in the early years of her reign was an easily recognisable figure. As Jayne Elisabeth Archer and Sarah Knight note, "civic receptions and private entertainments place great emphasis on being able to see, follow, and describe the body of the Queen — to map and mark the traces of her every movement across the land."[74] Indeed, Archer and Knight point out that this visibility of the Queen's body "enabled Elizabeth to perform her motto [*video et taceo*: I see and am silent] by allowing her to see and be seen, whilst remaining inscrutable and largely silent."[75] If the original incarnation of Elizabeth as the virgin queen relied on the fleeting state of maidenly chastity, then the later version moved to enact a mythology of timelessness and perpetual virginity that was associated with the "classical protectress," the goddess Diana in all her guises.[76] This revitalised image again emphasises the centrality of watching during her reign. The monarchic watch is a task that takes on additional emphasis in the case of Elizabeth (as indicated by her motto) as she sought to manage the additional challenges of sovereignty that were created by her female body natural. This new image adapted the maternal protection of her early image as "mother" of England and amplified Elizabeth not only as a watchful protector but imbued that watch with a sense of perpetuity.

Elizabeth's strategy positioned her as a protective sovereign watcher of the realm and positioned her subjects to watch her in return in a carefully managed way. Upon the publication of *The Faerie Queene* the subject of its dedication, the "mightie and magnificent Empresse Elizabeth," was a woman of 57 years who was and would remain for the rest of her life England's "virgin queen." The management of her image became more heavily reliant on

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[74] Jayne Elisabeth Archer, Elizabeth Goldring, and Sarah Knight (eds.), *The Progresses, Pageants, and Entertainments of Queen Elizabeth I* (Oxford: Oxford University Press, 2007), 12.

[75] Archer and Knight, *The Progresses, Pageants, and Entertainments*, 12.

[76] John N. King, "Queen Elizabeth I: Representations of the Virgin Queen," *Renaissance Quarterly* 43, no. 1 (1990): 30-74.

removing her body natural from visibility in order to construct the mythology of a timeless, perpetually virginal queen. Given her strategy of making her body natural invisible the absence of Gloriana's body natural in *The Faerie Queene* is hardly surprising. Gloriana is not Elizabeth as such; it remained a risky political proposition for Spenser to represent her — especially her physical body — in his epic. The allegorical mode, on the other hand, enabled Spenser to represent Elizabeth in *The Faerie Queene*, as he states in his letter to Raleigh:

> In that Faery Queene I mean glory in my generall intention, but in my particular I conceiue the most excellent and glorious person of our soueraine the Queene, and her kingdome in Faery land. And yet in some place els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, the latter part in some places I doe express in Belphoebe, fashioning her name according to your owne excellent conceipt of Cynthia, (Phoebe and Cynthia being both names of Diana).[77]

Spenser touches on the notion of the double-bodied monarch, as Elizabeth "beareth two persons."[78] His allegorical representation of these two "persons" of the queen in Belphoebe and Gloriana correspond to the king's two bodies, with Gloriana as the "king-as-not-body" and Belphoebe as the "king-as-body."[79] However, I would suggest that there is another angle from which to examine Spenser's double-bodied allegory that is connected to the notion of the king's two bodies and also to Elizabeth's ageing body. In the light of her strategic management of her image in the years of her reign that saw *The Faerie Queene* published, Gloriana and Belphoebe can be viewed as the dual aspects of the Queen's strategy. Belphoebe, named for Diana, represents the mask of youth approach that typifies the late portraits of Elizabeth in which the body of the

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[77] Spenser, *The Faerie Qveene*, 716.

[78] Spenser, *The Faerie Qveene*, 716.

[79] Ray, "The Queen's Two Bodies," 253.

Queen is visible but rendered eternally youthful, with the addition of perpetual chastity that an association with Diana signifies. The other element that Elizabeth employed was the removal of her ageing body from sight, and the replacement of it with an allegorical figure, and it is this tactic that Spenser employs in his representation of the titular Faerie Queene, Gloriana, whose body natural is strikingly absent from the poem except for two occasions, including one appearance as Arthur sleeps.

As the cases of Henry IV and King Hamlet have illustrated, the sovereign duty to watch is perpetual and must be sustained even when the body natural of the monarch is unable to do so, such as in sleep. What happens, however, when the body natural of a monarch is never visible to the reader and to their subjects? Perhaps Gloriana's body natural still exists in Faery Land beyond the scenes witnessed by the reader, and so this body exists, sleeps, and watches in a space unwatched by the reader. Or perhaps Gloriana exists only as a bodiless monarch, in which case she would not face the limitations of fleshly kings and appear more goddess-like. Or perhaps as a fictional character she simply does not exist beyond the scenes in which Spenser has imagined her and placed her. The question is probably unanswerable, but whatever the solution, Gloriana as the Queen of Faery Land still has a duty to watch over her subjects. As I have demonstrated, constructions of sovereignty are complex and extend across multiple bodies. Given the perpetual nature of the monarch's watch I turn to the only character of the poem who appears in every book — Prince Arthur. I argue that it is his body natural (rather than Belphoebe's) that operates as the extension of Gloriana's sovereign watch.

As with *2 Henry IV* and *Hamlet* it is an episode of sleep that initiates and facilitates Arthur's body natural as an extension of Gloriana's sovereign watch. In Canto ix of Book I, Arthur, having defeated the giant Orgoglio in his first appearance in the poem, is asked by Una, "what secret wound / Could euer find, to grieue the gentlest hart on ground?" (I.ix.7.8-9). Arthur's extended response to Una's question provides the first of only two appearances by the

titular Faerie Queene, Gloriana. Arthur describes the occasion where he first sees Gloriana as he

sleeps on the grass.

> For wearied with my sportes, I did alight
>
> From lofty steed, and downe to sleepe me layd;
>
> The verdant gras my couch did goodly dight,
>
> And pillow was my helmett fayre displayd:
>
> Whiles euery sence the humour sweet embayd,
>
> And slombring soft my hart did steale away
>
> Me seemed, by my side a royall Mayd
>
> Her daintie limbes full softly down did lay:
>
> So fayre a creature yet saw neuer a sunny day. (I.ix.13.1-9)

Like King Hamlet and other outdoor sleepers in *The Faerie Queene* — such as Serena, who,

"drowned in the depth of sleepe all fearelesse lay" (VI.viii.35-39), is prepared by cannibals to be

cooked and eaten — Arthur's sleep renders him vulnerable to injury or even death. While Arthur

is neither killed nor physically attacked, he is nevertheless wounded as he sleeps. Arthur's wound,

as Una's questions establish, is an unseen "secret wound" (I.ix.7.8) to his heart caused by the

sharp point of Cupid's arrow. Where the sensory binding of sleep enabled the poisoning of King

Hamlet and the capturing of Serena, for Arthur the "humour" (I.ix.13.5) of sleep that "sweet

embayd" (I.ix.13.5) his senses has left him bereft of his heart that "slombering soft…[did] steal

away" (I.ix.13.6).

   Given the obscurity of the action of the scene, Arthur's sleep and the presence of

Gloriana has been variously interpreted. Spenser's letter to Raleigh (sometimes taken to be

unreliable) suggests that the appearance of Gloriana is not real, but that Arthur has "seene in a

dream or vision the Faery Queen, with whose excellent beauty rauished, he went to seeke her

forth in Faerye land."[80] Alternately, the appearance of Gloriana can be read as not a "dream or

vision" of Arthur's but a real appearance of the Faerie Queene as the "presed gras" (I.ix.15.2)

beside him hints. Even the exact action of Arthur and Gloriana during the scene remains

unclear; perhaps their interaction is the chaste inversion of the Redcrosse Knight's sleepy vision

of the false Una that occurs earlier in Book I, or perhaps this sleepy desirous vision is as erotic as

the first one. Whether Arthur's sighting of Gloriana is his own sleepy imagining or a fleshly

appearance by the queen of the fairies (and regardless of the chastity or otherwise of their

interaction) the ambiguity of this rare and sleepy sighting distances Gloriana's body from the

reader. Reinforcing this distance achieved by the ambiguous dream / vision state of the scene is

also the scene's status as a retelling that occurs years after the event. The reader's access to

viewing Gloriana's body is mediated by time and Arthur's memory as he retells a vision that

occurred in his "freshest flowre of youthly yeares" (I.ix.9.1). In this double shrouding of

Gloriana's body with the ambiguity of dreams or visions and the mediation of time Spenser

mirrors in his poetic representation of Elizabeth I her own strategy for distancing her ageing

body natural from view in order to protect her sovereign power.

In contrast to Gloriana's absent body, Arthur's body natural and its adornments are

described in exacting detail by Spenser. As Arthur recounts his sleepy vision of Gloriana to Una

he details the effect that his love for her has had on his body. Una's question awakes the

"sleeping sparkes" (I.ix.8.1) of Arthur's love for Gloriana:

> Deare Dame (quoth he) you sleeping sparkes awake,
> Which troubled once, into huge flames will grow,
> Ne euer will their feruent fury slake,

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[80] Spenser, *The Faerie Qveene*, 717. The reliability of Spenser's Letter to Raleigh has been the subject of much debate. Critics have identified the ways that "the Letter does not fulfil the poet's promise" either deliberately or because the letter was written in earlier stages of the poem. Other critics such as A. Leigh DeNeef, "Raleigh, Letter to," in *The Spenser Encyclopedia*, ed. A. C. Hamilton (London: Routledge, 1990), 582, have argued "that the Letter is an invaluable guide to interpretation of the poem."

> Till liuing moysture into smoke do flow,
>
> And wasted life doe lye in ashes low. (I.ix.81-85)

The "sleeping sparkes" (I.ix.8.1) awakened by the sight of Gloriana (and the retelling of that vision) ignite in Arthur the opposing state of watch, as he vows to "to seeke her out with labor, and long tyne, / And neuer vowd to rest, till her I fynd" (I.ix.15.8-9). It is Arthur's sleep and this vision that initiates the quest that takes him through Faery Land, and through the books and action of the poem, as Gloriana's extended watch.

Arthur's episode of sleep in which he sees and falls in love with Gloriana is not only the catalyst for his love of the Faerie Queene and his vow to find her. It also enables the initiation of Gloriana's extended sovereign watch over Faerie Land. Gloriana, like other sovereigns, must maintain a perpetual watch over her realm, and sleep offers an opportunity for extended watch couplings to be established. Where other monarchs' extended watch occurs when their bodies must give in to the binds of sleep — as in the case of Henry IV — Gloriana relies on the body natural of Arthur because within the poem she is not in possession of her own. Gloriana's appearance to Arthur triggers his extensive travels through Faerie Land seeking out the Queen of Faeries as his passionate love for her requires. However, Arthur's intense vigilance that is directed at seeking out his Faerie Queene is also a vigilant watch that results in the protection of Gloriana's subjects from the "dangers" (described by Elizabeth's successor) that besiege their respective quests.[81]

Though Arthur can be read as simply searching for Gloriana herself, rather than as also operating as her extended watch, such a reading would involve neglecting Arthur's actions throughout the poem. As the only character to appear in each knight's quest, Arthur's role is one of assistance and protection. He embodies King James's advice as he "fore-see[s] and preuent[s] all dangers" that threaten Gloriana's knights: Duessa, Archimago, Lucifera, the giant Orgoglio,

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[81] James Stuart, *Works*, 195.

the Blatant Beast, Malengin and Geryoneo.[82] These moments where Arthur assists each of Gloriana's knights are "presented as reflections of recent political events" in Elizabethan England.[83] As such, Arthur's actions in aiding the knights also serve to protect Gloriana's realm from "danger."[84] In his vigilant search for Gloriana, Arthur also becomes the "careful watchman" who protects her subjects from the dangers that fall upon them and functions as part of an extended royal watch.[85]

The extended watch between Arthur and Gloriana is emphasised by other points of connection between them. For example, while Arthur is not named until Canto vi Stanza 5, the initial appearance of Arthur begins an extended eight stanza or 72 line blazon that catalogues each detail of his armour.[86] Representing the virtue of magnificence — which Spenser uses in his dedication to Elizabeth: "To the most mightie and magnificent empresse Elizabeth" — the unrivalled light of Arthur is central to the blazon.[87] Arthur's "glitterand armour" (I.vii.29.4) shines across a great distance "Like glauncing light of *Phoebus* brightest ray" (I.vii.29.5); his "bauldrick braue" (I.vii.29.8) shines across his chest "like twinkling stars" (I.vii.29.9); and the dragon that "did enfold / With greedie pawes" (I.vii.31.3-4) his "haughtie Helmet" (I.vii.31.1) appears to "throw / From flaming mouth bright sparckles fiery red" (I.vii.31.6-7). Arthur's famous adamantine shield

> …so exceeding shone his glistering ray
> That *Phoebus* golden face it did attaint,
> As when a cloud his beames doth ouer-lay

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[82] James Stuart, *Works*, 195.

[83] Gordon Teskey, "Arthur in *The Faerie Queene*," in *The Spenser Encyclopedia*, ed. A. C. Hamilton (London: Routledge, 1990), 71.

[84] James Stuart, *Works*, 195.

[85] James Stuart, *Works*, 195.

[86] Spenser, *The Faerie Qveene*. I.vii.29-36

[87] Spenser, *The Faerie Qveene*, 26-27. The description remains in the 1596 version with only minor difference: "To the most high, mightie and magnificent empresse renowmed for pietie…"

> And siluer *Cynthia* wexed pale and faynt,
>
> As when her face is staynd with magicke arts constraint… (I.vii.34.5-9)

While the shield is the brightest of all of his adornments, there is one in particular that makes his link to Gloriana explicit. Though covered in a veritable constellation of twinkling jewels, Arthur's baldric contains "one pretious stone… / Shapt like a ladies head, exceeding shone, / Like Hesperus emongst the lesser lights" (I.vii.30.1-3) which sits over his heart. The comparison of the stone to the light of Venus (with its associations of love), as well as Arthur's sleepy vision and the resultant "secret wound" (I.ix.7.8), leave no doubt that it is Gloriana's head that sits over his heart.

One theory of vision in the early modern period followed Plato in understanding the biological mechanism of sight as stemming from emission. Emission theory proposed that "there should issue out of the eye bright beames or a certaine light which should reach vnto the obiect, and thereby cause vs to see it."[88] While not the only theory of eyesight, this is one that Spenser was certainly familiar with and makes use of in his epic.[89] Within this notion of sight, the beaming light that typifies Arthur in this first appearance not only embodies his allegorical role as magnificence, and reinforces the association of light with moral goodness in the poem, it also suggests Arthur's watchfulness. Shaped like the head of Gloriana, the stone emits a light from its

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[88] André Du Laurens, *A Discourse of the Preseruation of the Sight: of Melancholike Diseases; of Rheumes, and of Old Age. Composed by M. Andreas Laurentius, Ordinarie Phisition to the King, and Publike Professor of Phisicke in the Vniuersitie of Mompelier. Translated out of French into English, according to the last Edition, by Richard Surphlet, Practitioner in Phisicke. [microform]*, ed. Richard active Surflet, Early English books, 1475-1640 ; 290:2., (At London: Imprinted by Felix Kingston, for Ralph Iacson, dwelling in Paules Church yard at the signe of the Swan, 1599), 37.

[89] For an example of Spenser's use of this theory of sight, see VI.xi.21.4-9. When Calidore rescues the captured Pastorella he describes her dimmed eyes in terms that align with the Platonic model of sight. "Louely light was dimmed and ecayd, / With cloud of death vpon her eyes displayd: / Yet did the cloud make euen that dimmed light / Seeme much more louely in that darknesse layd, / And twixt the twinckling of her eye-lids bright, / To sparke out litle beames, like starres in foggie night." The competing theory of sight was one of reception wherein "that the obiect commeth vnto the eye, and that nothing goeth out of the eye". See Laurentius, *Preseruation of the Sight*, 37.

centre that "exceeding shone" (I.vii.30.3) and did "amaze the weaker sights" (I.vii.30.5). The light

from the stone not only shines from within as the eyes do, but the language Spenser chooses to

describe the stone's light reflects those that he uses to describe the lights of the eyes.[90] Where

Pastorella's eyes are like "starres in foggie night," (VI.xi.21.9) the light of the Gloriana stone

outshines these "lesser lights" (I.vii.30.4) and is instead compared to the evening star Hesperus

or the planet Venus. Attached to the watchful Arthur, the Gloriana stone becomes a symbolic

representation not only of Arthur's love for the Faerie Queene, but also serves as a reminder of

Gloriana's sovereign watch that is carried out via Arthur's body natural.

Motivated by his love of Gloriana, Arthur's body natural and the watchful vigilance he

undertakes enables the Faerie Queene to sustain, via extension, the required perpetual watch over

and protection of her realm and subjects. In his allegorical figure of Gloriana, Spenser mirrors

Elizabeth's own strategy for managing the decline of her body natural by removing the body

natural of Gloriana from view. In using the body of Arthur (himself a mythical and allegorical

figure) to supplement and extend Gloriana's absent one, Spenser is able to allegorise Elizabeth as

body politic and Queen without risking a representation of Elizabeth I's ageing body that she

herself sought to conceal. For both Gloriana and Elizabeth the concealment of the body natural

from view is a mechanism for maintaining sovereign power. In order to manage this royal

bodilessness in *The Faerie Queene* Spenser uses Arthur's sleep to provide Gloriana with a

supplementary body natural, Arthur's body, that is able to watch over the realm and her subject

and protect them from the "dangers" that threaten her reign.

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[90] This is much like Imogen's taper whose beams of light also mimic the extramissive model of sight (rays are emitted by the eye itself). Unlike Imogen's taper however, the jewel is simply symbolic of Arthur's role as extended watch rather than the non-human agent that is extended onto.

5.8   Conclusion

Sovereign sleep in Shakespeare and Spenser brings to the fore the biological realities of the double-bodied sovereign, revealing the extent to which sovereign power relies on other bodies. This centrality of the body demonstrates that the supposed indivisibility of the body politic from the body natural is untenable. The sovereign duty of perpetual watch highlights the tension between sovereign body naturals that must sleep, and the eternal capacities of the immortal body politic. The complex relationship between sleep, watch, and the double-bodied sovereign is illustrated by the varied ways that both Shakespeare and Spenser handle sovereign sleeping and watching.

In *2 Henry IV*, where the central concerns of the play revolve around the security of the usurped throne, extension of watch to the successor during sovereign sleep works to secure sovereign power to Henry IV's succession line, by offering a liminal space in which future kingship can be imagined and the successor can experience a trail of kingship before the monarch's demise. In contrast, sovereign sleep unmoors sovereignty from King Hamlet's body natural and risks both the line of succession and the integrity of the state. The fragmentation of the watch in *Hamlet* reflects the volatility of the royal household, the insecurity of Denmark, and the resultant destruction of the entire royal line.

Where extended watch is usually a product of the sovereign's body natural requiring sleep, in *The Faerie Queene* it is the sleep of Arthur, as the subject of extension, that initiates Gloriana's extended watch over her realm. Where Henry IV requires watch because his body natural must rest, Gloriana requires one due to the orchestrated absence of her body natural. As an allegorical representation of Elizabeth, this absence of Gloriana's natural body and the supplementary use of Arthur's supplies Spenser with the means to secure Elizabeth's position as a sovereign of almost mythological status without representing her problematic ageing body. The importance of the complex interplay between sovereign sleep, perpetual watch, and the

indivisibility of the double-bodied monarch is reflected in both Shakespeare and Spenser. Sleep makes bodies natural vulnerable and in doing so it exposes power structures and reveals the fraught and dramatic nature of royal succession and the multiple locations of sovereign power.

6 Enchanting Sleepers: Sleep, Watch, and Preternatural Power

Much like a subtill spider which doth sit

In middle of her web which spreddeth wide:

If ought doe touch the vtmost thred of it,

She feeles it instantly on euery side.

(Sir John Davies, Feeling, 5-8)

In previous chapters we have seen that the sleeper can extend (or "outsource") the task of attention onto another person, or even an object, in order to compensate for the sensory deprivation that sleep brings. Desdemona, Imogen, Una, and Britomart all establish extended minds to maintain (successfully or otherwise) some capacity to protect against violation while they slumber. Such couplings may involve an actual human guard, or a watching animal, or even a humble candle. Monarchs establish a similar extension in order to maintain the perpetual watch required of the sovereign, which the body natural is unable to maintain. In this way sleepers are able to counteract some of the vulnerability that the sensory bind of sleep entails.

All the instances of sleep examined so far, and their respective cognitively extended watches, have occurred during episodes of what might be termed natural sleep: that is, sleep that is a result of the body's normal cycle of activity and rest. The focus of this chapter is supernaturally enforced sleep as well as sleepers whose slumber is interfered with by supernatural agents. I propose that the addition of the supernatural element to sleep reconfigures extended mind couplings between the sleeper and watcher that we have seen in Chapters Three and Four.

In the case of supernaturally influenced sleep, slumber itself is transformed from a state that has a side effect of vulnerability for the sleeper into an invading force that the sleeper needs protection from. The consequence of this supernatural influence over sleep is a shift in the way that extendedness works in relation to sleep and watch. The invading forces of the supernatural

agent's magic renegotiates the extension between sleeper and watcher, and at times completely

disables the protection the latter provides by means of the cognitive control that the magic

offers.

I will argue that supernaturally enforced sleep transforms sleep itself, in some cases

causing the renegotiation of the role of cognitively extended watchers, and in other cases

coupling the sleeper to a cognitive extension that they are unaware of. In this way supernatural

agents are able to use sleep to orchestrate behaviour and dictate the course of events. This raises

ethical issues that intersect with extended mind. The potential outcomes of extension are, as

Clark notes, "neither intrinsically good nor intrinsically evil."[1] This neutrality or amorality of the

uses of extension leaves room for it to be used for both ethical and unethical purposes.

Examining extension, magic, and sleep in *The Faerie Queene*, *The Tempest*, and *A Midsummer Night's

Dream* exposes how extended mind can be used in circumstances where there exists a substantial

power imbalance between individuals. As I will demonstrate, the use of extended mind to exert

power can be used to control and influence behaviour, even without the less powerful party

being aware that they are being manipulated.

6.1   Seducing Sleepers in the Bower of Bliss

The image of Acrasia, the Circean temptress of the dramatic final canto of *The Faerie Queene* Book

II, hovering over the sleeping knight Verdant as she "sucke[s] his spright," has prompted

scholars to associate her with the vampire or succubus (II.xii.73.7). As Sullivan argues, this

association between Acrasia and the vampire is so "commonplace" that "critics have tended

neither to substantiate it nor to develop its implications."[2] As he notes, mentions of Acrasia's

vampirism in the scholarly literature has become something of a cliché. Indeed, it is so much of a

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[1] Clark, *Natural Born Cyborgs*, 169.

[2] Garrett Sullivan, "Vampirism in the Bower of Bliss," in *Gothic Renaissance: A Reassessment*, ed. Elizabeth Bronfen
    and Beate Neumeier (Manchester: Manchester University Press, 2016), 167.

cliché that it remains under-examined by Spenser scholars. John Clark's characterisation of Acrasia as "a sort of vampire," for example, is echoed by A. Bartlett Giamatti who considers her "vampirish quality."[3] Camille Paglia describes Spenser's witch as "a Circean sorceress and vampire," while Carolyne Larrington notes that Acrasia "feeds off him [Verdant] like a vampire."[4] In fact, the image of Acrasia positioned over Verdant as she sucks his spirit has become a short-hand reference with which to summarise her entire role — she is "vampire-like," "like a vampire," "succubitic," with "life-sucking predilections."[5] Though the connection of Acrasia with the vampire is an anachronistic and associative one, it nevertheless emphasises the dangers of her bower.[6] The association of Acrasia with vampirism connects with the image of the sleeping and vulnerable Verdant to stress sleep's mimicry of death and the almost undead state of sleepers. However, while the vampire is the standard supernatural association for Acrasia, her control over sleep is best understood by seeing her as a spider within a web. While spiders are not supernatural creatures, reading Acrasia in arachnid terms reveals that the mechanism of her magic is a cognitive extension, and it offers a useful metaphor through which to understand sleep within the Bower of Bliss.

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[3] John Clark, *A History of Epic Poetry (Post-Virgilian)* (Oliver and Boyd, 1900) as cited in Sullivan, "Vampirism," 167; Bartlett Giamatti, *The Earthly Paradise and the Renaissance Epic* (Princeton: Princeton University Press, 1966), 279.

[4] Camille Paglia, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (New Haven: Yale University Press, 1990), 187; Carolyne Larrington, *King Arthur's Enchantress: Morgan and her Sisters in Arthurian Tradition* (London: Bloomsbury Academic, 2006), 145.

[5] Alison V. Scott, "Toward a Reevaluation of the Bower of Bliss: The Taxonomy of Luxury in The Faerie Queene, Book Two," *Explorations in Renaissance Culture* 33, no. 2 (2007): 227.; Robin Headlam Wells, "Song from Spenser's *The Faerie Queene*," *Critical Survey* 6, no. 1 (1973): 10; Sheila T Cavanagh, "Nightmares of Desire: Evil Women in *The Faerie Queene*," *Studies in Philology* 91, no. 3 (1994): 325.

[6] Though the vampire is an anachronism the succubus is not. By the time of *The Faerie Queene*'s publication physicians acknowledged a physical cause behind the idea of the succubus (and incubus) as an invasive spirit that caused nightmares. For example, Boorde, *The Breuiarie of Health*, 45, writes that "…some say that it is a kinde of spirite the which doth infest and trouble men when they be in their beddes sléeping…but this is my opion that this…doth come of some euil humour, considering that they ye which be thus troubled sléeping, shal thinke that they doe sée, héere, and féele, the thing that is not true."

Acrasia's association with the spider is made explicit when Guyon and the Palmer arrive at her bower. As this vision of the "faire witch" (II.xii.72.2) unfolds, half of stanza 77 is given over to descriptions of her negligée, revealing in the process not only her "alabaster skin" (II.xii.72.5) but also her association with arachnids:

> All in a vele of silke and siluer thin,
> That hid no whit her alabaster skin,
> But rather shewd more white, of more might bee:
> More subtile web *Arachne* cannot spin,
> Nor the fine nets, which oft we wouen see
> Of scorched deaw, do not in th'ayre more lightly flee. (II.xii.77.4-9)

Like the maidens in the fountain whose bodies tempt Guyon as they are visible beneath the water "as through a vele," Acrasia's "vele of silke, and siluer thin" is also ineffectual in hiding her body from view (II.xii.64.6-7; II.xii.77.4-5). This description of the thin and silvery silk is quickly followed with a comparison to the weaving work of Arachne. Draped in her cobweb-like veil and positioned over the body of her victim, Spenser's image of Acrasia as a spider revives his descriptions of Arachne from earlier in Book II at Canto vii. Both Arachne's scene in the Cave of Mammon and Acrasia's Bower present an image of arachnoid predation among the bodies of their victims, albeit at different stages. Arachne's victims are those who have given in to the lure of worldly riches that are offered in the Cave of Mammon. They suffer bodily death as they are caught in her web and consumed:

> But all the ground with sculs was scattered,
> And dead mens bones, which round about were flong,

> Whose liues, it seemed, whilome there were shed,
> And that their vile carcases now left vnburied. (II.vii.30.6-9)

Acrasia's Bower offers an alternate scene in that she is presented as a spider mid-feast. But her victims, such as the knight Verdant, sleep (the relative and mimic of death). Where Arachne gastronomically consumes her victims and leaves little more than "bones" (II.vii.30.7) and "vile carcases" (II.vii.30.9), Acrasia consumes her victims sexually, as they "her lustes did feed" (II.xii.85.3). This difference in consumption is reflected in the different types of death experienced by Acrachne's and Acrasia's respective victims; one is a death of the body while the other is a death of the mind:

> These seeming beasts are men indeed,
> Whom this Enchauntresse hath transformed thus,
> Whylome her louers, which her lusts did feed,
> Now turned into figures hideous,
> According to their mindes like monstrous. (II.xii.85.1-5)

While Acrasia's victims suffer the death of their minds and the transformation of their bodies it is a fate no more recoverable than the true death of Arachne's victims, as the Palmer notes in the closing lines of Book II as he and Guyon leave the other transformed and unrecoverable victims of Acrasia behind: "Let *Gryll* be *Gryll*, and haue his hoggish mind" (II.xii.87.8).

In addition to the spider-like description of Acrasia, the image of her as a spider is reinforced by her association with the sense of touch. As Elizabeth D. Harvey notes in *Sensible Flesh: On Touch in Early Modern Culture*, "the sense of touch perhaps most frequently evokes the erotic and seductive, and early modern depictions of the Five Senses sometime portray Touch

through lascivious or pornographic scenes."[7] Acrasia and the activities within her garden connect

these associations: the description of Acrasia in her bower connects her with the spider, while

the activities within bring together touch and sexual indulgence.[8] These connections offer a

means to understand the soporific effects of the garden and the extended mechanism of

Acrasia's magic.

Though Acrasia does not possess the fangs of a real spider, nor darts and stings such as

the spiders at Alma's Castle are armed with (II.xi.13), she is still able to envenom her victims. If

the Bower of Bliss operates as an ensnaring web, it is Acrasia's touch that imparts her venom

and prepares her victims to be consumed for a second and final time. Following the sexual

consumption of Verdant, Acrasia begins "greedily depasturing" him as sexual consumption is

linked with gastronomic consumption (II.xii.73.4). The description that accompanies this

emphasises the liquidity of Verdant.

And oft inclining downe with kisses light,

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[7] Elizabeth D Harvey, *Sensible Flesh: On Touch in Early Modern Culture* (Baltimore: University of Pennsylvania Press, 2003), 1.

[8] "The locus classicus for this association [between spiders and touch] may be the weaving contest between Athena and Arachne in Ovid's Metamorphoses" (Harvey, *Sensible Flesh*, 13). By drawing on Ovid, among others, in creating the Bower of Bliss scene Spenser emphasises the interweaving of lust, touch, and the spider, and positions it as central to the canto. Spenser also uses the association between touch, sex, and spiders a canto earlier in the poem in the assault of Alma's Castle to remind of the moral dangers of touch: "But the fifth troupe most horrible of hew, / And ferce of force, is dreadfull to report: / For some like Snails, some did like spyders shew, / And some like vgly Vrchins thick and short: / Cruelly they assayed that fift Fort, / Armed with dartes of sensuall delight, / With stinges of carnall lust, and strong effort / Of feeling pleasures, with which day and night / Against that fift bulwarke they continued fight" (II.xi.13). In addition to moral danger, the concern about touch could also be linked to the prevalence of illness. As Carla Mazzio, "Acting with Tact: Touch and theater in the renaissance," in *Sensible Flesh: On Touch in Early Modern Culture*, ed. Elizabeth D. Harvey (Philadelphia: University of Pennsylvania Press, 2003), 182), writes "in a period of plague and disease, death by contact was a very real concern" (Connecting the moral (sexual) danger of touch and the concern about disease is the risk of sexually transmitted infections such as syphilis. The risk of disease from sexual touch was well noted in early modern literature. See for example Shakespeare's multiple references to the pox in *Measure for Measure* 3.1.31, *Troilus and Cressida* 5.3.107, *Timon of Athens* 4.3.36, *Pericles* 4.6.13, *2 Henry IV* 1.2.229 and 2.4.46, and *1 Henry VI* 1.4.30.

> For feare of waking him, his lips bedewed.
>
> And through his humid eyes did sucke his spright,
>
> Quite molten into lust and pleasure lewd… (II.xii.73.5-8)

Within the humoural frame of reference such liquidity is a natural aspect of sleep as the slumbering body was colder and moister than the waking one. In cases where sleep must be aided medically, substances and concoctions were selected with their humoural qualities in mind so as to encourage sleep.[9] Verdant's dew-daubed lips, "humid eyes", and his generally "molten" body are all signals of his sleeping state (II.xii.73). Further, Verdant's dew-covered lips echo the droplets of moisture that run down Acrasia's breast — "And yet through languour of her late sweet toyle, / Few drops, more clear than Nectar, forth distild, / That like pure Orient pearls adowne it trild" — and reinforces the blurry boundaries between bodies and the environment (II.xii.3-5). The liquidity of Verdant in this scene then, is not only attributable to the naturally moist state of the body in sleep but is the most extreme outcome of succumbing to Acrasia's enchantment.

As earlier chapters have demonstrated, the danger posed to sleepers was not the act of sleep itself but the consequent vulnerability to external threats that necessarily accompanies it. As a spider, Acrasia's venomous touch initiates sleep and exacerbates the natural liquidity that it involves as a humoural process. The result of this liquification is a death-like sleep that traps wayward knights within the Bower of Bliss. To sleep within the Bower of Bliss is not to risk vulnerability to external dangers but rather is itself a dangerous terminal state that indicates the

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[9] On sleeping potions and early modern drama see Tanya Pollard, *Drugs and Theater in Early Modern England* (Oxford: Oxford University Press, 2005), specifically Chapter Three which explores the sleeping potions in *Romeo and Juliet* and *Antony and Cleopatra*. On the humoural qualities of sleep aids for example, Cogan writes in his *Hauen of Health*, 41, that "Dill is hotte and drie in the second degree. The seedes be chiefely occupied in medicine, and of the greene herbe Galen writeth that it procureth sleepe". Gerard writes of poppies in *The Herball*, 298, that "[t]he seede, as Galen saith in his booke of the faculties of nourishments, is good to season breade with; but the white is better than the blacke. Hee also addeth that the same is colde and causeth sleepe".

individual has succumbed to Acrasia's power. While it is a final acquiescence to Acrasia's touch

that initiates the death-like sleep of knights such as Verdant, the mechanism of Acrasia's

temptation is not restricted to the bounds of her body but extends far beyond it into the gardens

of the Bower. Rereading Acrasia as a spider offers a means through which to understand the

power of the garden itself and as such the role of environments in the sleeper-watcher

relationship. If Acrasia is a spider, the garden is her web that extends her magical allure in order

to trap her prey.

6.2   Extending a Web of Magic in the Bower of Bliss

In a discussion of touch in early modern prints, Sharon Assaf notes that "the sense of touch,

alone among the senses, was not localized in one organ, but rather was spread throughout the

body."[10] This distribution was reflected in the emblematic depiction of touch as a spider whose

web provides a means through which to sense the world. As Mazzio notes, "the commonplace

iconography of the spider as representative of touch…expands the realm of sensitivity from

body to environment."[11] This early modern iconographic expansion of touch into the

environment via the spiderweb is reflected in recent extended mind research. Hilton F. Japyassú

and Kevin N. Laland, for example, have explored whether centralised or extended models of

cognition are more suited to explaining spider behaviour before concluding that "spider

cognition does extend to web threads and its configurations."[12]

Reading Acrasia as a spider enables the relationship between her and the wider garden to

be reconsidered. As I outlined in Chapter Two, early modern boundaries between minds, bodies,

and the external world were different to the reified boundaries of many contemporary models of

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[10] Sharon Assaf, "The Ambivalence of the Sense of Touch in Early Modern Prints," *Renaissance and Reformation /
    Renaissance et Réforme* 29, no. 1 (2005): 79.

[11] Mazzio, "Acting with Tact," 174.

[12] Hilton F. Japyassú and Kevin N. Laland, "Extended Spider Cognition," *Animal Cognition* 20, no. 3 (2017): 389.

mind, body, world connection. The fluidity of early modern boundaries is expressed in the

iconographic representation of touch as a spider in its web. Given this imprecision, Acrasia's

spider-like relationship to her Bower and garden can be read as an image of cognitive extension.

Like a spider in a web Acrasia's capture and consumption of wayward knights works in harmony

with the sensory temptations of the garden itself. While spiders are not supernatural beings the

arachnoid witch Acrasia is, and such a reading reveals the way that her magic works and her

relationship to the garden in which she resides can be clarified. Furthermore, reading the

relationship between Acrasia and the garden in terms of a cognitive extension offers a means

through which to understand sleep and watch within the supernatural context of the Bower of

Bliss and the implications of power on the vulnerability of sleeper and sleep itself.

The relationship between Acrasia and the Bower of Bliss has been a problematic one for

scholars. As a result, there have been varied suggestions about how much magical influence

Acrasia exerts over the landscape of the bower and those who become ensnared within it. In

their treatment of Verdant's sleep, Floyd-Wilson and Sullivan allude to the connection between

Acrasia, Verdant, and the landscape of the Bower, noting that, "Verdant has been seduced not

only by Acrasia but also by the very landscape of the Bower, which lulls him asleep."[13] The claim

that the seduction of Verdant comes from two entities, the Bower and Acrasia, might suggest

that Acrasia and the garden backdrop are entirely separate entities. In accounting for Guyon's

destruction of the Bower as an "act of tempering an effusive, over-cultivated Bower that was

designed to produce foreseeable humoral affects upon the subjects who entered," Angela D.

Bullard also attempts to account for Acrasia's position in the Bower.[14] Bullard identifies the

garden as "an actor in its own right" separate from the "unassuming", "absent" and "passive"

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[13] Floyd-Wilson and Sullivan, "Introduction," 1.

[14] Angela D. Bullard, "Tempering the Intemperate in Spenser's Bower of Bliss," *Spenser Studies: A Renaissance Poetry Annual* 31, no. 1 (2018): 182.

Acrasia.[15] Referring to Acrasia's apparent lack of power relating to her capture, Bullard connects

Acrasia's body to the landscape of the Bower of Bliss by aligning her with victims like Verdant,

writing that "perhaps it would be more accurate to view Acrasia as simply an extension— or

victim—of the Bower itself."[16] Bullard's suggestion that Acrasia could be viewed as an

"extension" of the Bower is one that has particular merit, though I would like to suggest that it is

the Bower that is an extension of Acrasia — indeed that the connection is a dialogic one.

In his article exploring art, nature, and divided representation in the Bower, Andrew

Mattison also touches on Acrasia's status in relation to the landscape and, like Bullard,

acknowledges the connection between Acrasia's body and the external environment. Where

Bullard positions Acrasia as a victim of the garden, Mattison discusses the possibility that Acrasia

is "ultimately responsible for these [the Bower's] constructions."[17] However, Mattison is careful

not to equate the Bower with Acrasia, and notes that "their [the constructions'] effects … are

not determined by her responsibility."[18] For Mattison, it is important "that we not think of the

Bower as morally equivalent to Acrasia herself…a deceptive landscape is not the same as a

deceptive person; seductive surroundings use different means of seduction."[19] He argues that

Spenser constructs the Bower in a way that "does not allow us to understand the Bower as

surroundings in a unified way."[20] Instead it "forces us to make narrative distinctions that separate

the Bower as place from its status as a single object, fully assignable to a distinct historical

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[15] Bullard, "Tempering the Intemperate," 174-75.

[16] Bullard, "Tempering the Intemperate," 175.

[17] Andrew Mattison, "The Indescribable Landscape: Water, Shade, and Land in the Bower of Bliss," *Spenser Studies: A Renaissance Poetry Annual* 25, no. 1 (2010): 86.

[18] Mattison, "Indescribable Landscape," 86.

[19] Mattison, "Indescribable Landscape," 86.

[20] Mattison, "Indescribable Landscape," 86.

idea."[21] This inability to view the Bower in a unified way results in a confusion that "manifests

itself in the intemperance Guyon displays when he destroys the place."[22]

In viewing the Bower of Bliss as entirely separable into varied perspectives — that of

Acrasia, the garden, the reader — Mattison does not account for the inherent interconnectedness

between minds, bodies, and environments in the early modern period. As Gail Kern Paster has

noted, early modern understanding of the body and the environment was not one in which the

boundaries between the two were distinctly demarcated. Rather, the body and the environment

were entwined and entangled, extending outwards and existing as an ecology.[23] Additionally,

Mattison's claim against the conflation of Acrasia and the Bower rests on the idea that to unify

the pair requires that they are deceptive in the same way. But if we draw from arguments in

extended mind theory, the notion that there is a difference between Acrasia's method of

deception and the garden's is rendered a comprehensible one because of their functional

equivalence.[24] Acrasia and the Bower cannot be entirely separable because to be and to have a

body within the landscape in the early modern period was to be part of an extended network of

minds, bodies, and landscapes. Acrasia does not have to possess the subtle appeal that the

environment does because she infuses the landscape with her magic and takes advantage of the

indistinct boundaries between minds, bodies, and environments.

Acrasia's relationship with the garden is one of extension (of the kind Bullard touches

on) and is specifically a *cognitive* extension. While I disagree with Bullard that Acrasia is a victim

of the garden, she is nevertheless subject to its enchantments. Just as Otto's extension via his

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[21] Mattison, "Indescribable Landscape," 86.

[22] Mattison, "Indescribable Landscape," 87.

[23] For an introduction to the relationship between the body and environment see Floyd-Wilson ans Sullivan, *Environment and Embodiment*. For a discussion of the cognitive ecological perspective in early modern literature see Tribble and Sutton, "Cognitive Ecology."

[24] Clark and Chalmers, "Extended Mind," 8. For my discussion on functional equivalence and extended mind see Chapter Three.

notebook alters his behaviour, and just as Varga's infant-caretaker coupling creates a feedback loop that alters theirs, Acrasia's extension with the garden alters her activity.[25] The landscape's effect on Acrasia is less like the experience of the sleeping knight Verdant and more like the dialogic interaction that Paster identifies in Pyrochles.[26] As I will demonstrate, like Pyrochles, Acrasia alters the landscape which in turn reinforces the state of her body. Whereas Pyrochles creates a feedback loop of rage between his body and the surrounding environment, Acrasia creates one of sensual pleasure.[27] Acrasia takes advantage of her capacity to couple with the external world to amplify her magic and transform the Bower of Bliss into a subtle trap. Just like a spider uses its web as an extended system for luring and capturing prey, she uses the garden to lure and ensnare her victims so that she can consume them at her leisure as they lie immobilised in sleep. Acrasia powers her web-like garden trap by blurring the boundary between art and nature in the Bower.

Paul Joseph Zajac has suggested that explorations of the intermingling of art and nature within the Bower of Bliss "dominated the conversation on Book II from C. S. Lewis to Greenblatt."[28] However, the extensive scholarly conversation about art and nature in the Bower has rarely been connected to the scholarly work on the interplay between landscapes and bodies

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[25] Clark and Chalmers, "Extended Mind."; Varga, "Interaction and Extended Cognition."

[26] Paster, "Becoming the Landscape." For a more in-depth discussion of Paster's work on Pyrochles and the relationship between bodies and the landscape see Chapter Two section: "Compound Creatures and the Early Modern Body-World."

[27] Paster, *Becoming the Landscape.*

[28] Paul Joseph Zajac, "Reading Through the Fog: Perception, the Passions, and Poetry in Spenser's Bower of Bliss," *English Literary Renaissance* 43, no. 2 (2013): 216. Some of the iconic articles Zajac refers to here include: Harry Berger Jr, *The Allegorical Temper: Vision and Reality in Book II of Spenser's Faerie Queene* (New Haven: Yale University Press, 1957); Stephen Greenblatt, *Renaissance Self-Fashioning* (Chicago: Chicago University Press, 1980); Clive Staples Lewis, *The Allegory of Love: a Study in Medieval Tradition* (Oxford: Oxford University Press, 1968); Isabel Gamble MacCaffrey, *Spenser's Allegory: the Anatomy of Imagination* (Princeton, N.J.: Princeton University Press, 2016); Kathleen Williams, *Spenser's World of Glass: A Reading of The Faerie Queene* (Oakland, CA: University of California Press, 1966).

by scholars such as Paster.[29] Zajac connects the research on art and nature in the Bower with

knowledge about the interconnectedness between bodies and landscapes to illuminate how the

Bower works on the bodies that enter it, and how that interacts with Guyon's apparently

intemperate destruction of it. As he argues, "because the categories of art and nature have

become indistinguishable, resulting in the beautifying corruption of both, everything must go. By

destroying 'groues,' 'gardins,' and 'buildings' without distinction, Guyon brings out the process

of intermixture that was already taking place."[30] Crucial to Zajac's reading is the alteration of

perception (an inability to watch accurately) that occurs in the Bower of Bliss and the lack of

distinguishable boundaries that characterises the experience in the garden — between nature and

art, man and animal, and bodies and landscape. Acknowledging the productive potential of

considering interconnectedness and perception in the garden (as Zajac's work demonstrates), the

extended coupling between Acrasia and the garden is evident in, and is directly implicated in, the

conflation of art and nature in the Bower of Bliss. The unclear line between art and nature limits

the ability to accurately see within the Bower, reducing the efficacy of extended watch and

heightening the danger associated with sleep.

As Guyon makes his way through the Bower of Bliss with the Palmer, he is offered

temptations that are designed to appeal to each of the five senses. At the entrance of the garden

Excesse tempts the tastebuds with the fruits of the garden "Whose sappy liquor[…] / Into her

cup she scruzd" and "offred it to tast" (II.xii.56.3-4; 57.1); the "fragrant Eglantine" and other

"daintie odours" that tempt the sense of smell, and the "naked Damzelles" in the fountain that

tempttempt his sight (II.v.29.4-6); and the "most melodious sound, / Of all that mote delight a

daintie eare" offers him auditory pleasure (II.xii.63.6; 70.1-2). Finally, and climactically, Acrasia

herself offers up the temptations of tactile pleasure in her private retreat.

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[29] Zajac, "Reading Through the Fog," 216.

[30] Zajac, "Reading Through the Fog," 233.

Spenser makes it clear that these temptations are the result of the interweaving of art and nature. The ivory gates that mark the entrance to the garden are crafted by the "worke of admirable witt" (II.xii.44.2), existing more "for pleasure, then for battery or fight" (II.xii.43.9), and that they bear on them the 'famous history/ Of Iason and Medaea" (II.xii.44.3-4). The ocean and the carving blur as it "seemd the waues were into yuory, / Or yuory into the waues were sent" (II.xii.45.3-4). So too, does the "vermell" appear as though Abstyrtus bled directly into the "snowy substaunce" (II.xii.45.5-6). In the garden proper, the "spacious plaine…strowed with pleasauns" and "fayre grassy grownd / mantled with greene" are "goodly beautified / With all the ornaments of Floraes pride," but this adornment is overlaid by Art "in scorne" of that which Nature has provided (II.xii.50). The "moderate" climate within the walls of the garden immobilises the natural cycles of the seasons, furnishing the space within the walls with "mild aire" and the absence of storms, frost, or extreme heat or cold (II.xii.51). The vine fruits that "seemd to entice / All passers by, to taste their luschious wine" (II.xii.54.3-9) hover between fruit and jewel as they are likened to "the Rubine" and "faire Emeraudes" with some "burnisht gold" (II.xii.55). Central to each of these instances is that the sense of vision is impaired in that sight cannot distinguish between art and nature.

The gilt fountain makes the careful conjoining of art and nature particularly apparent in the juxtaposition and coalescence of the metal-wrought ivy and the organic bodies of the maidens. The ivy is so cunningly crafted that those "who did not well auis'd it vew, / Would surely deeme it to bee yuiw trew," but the movement of the metal plant emphasises the overlaid art (II.xii.61.4-5). The description of the ivy distorts the term "limbs," connecting the arms of the craftsperson to the branches of plants: "Low his lasciuious armes adowne did creepe, / That themselues dripping in the siluer dew, / Their fleecy flowres they fearfully did steepe" (II.xii.61.6-8). The ivy's metal arms here take on the characteristic of flesh as they dip in and out of the water, just as the maidens' limbs do three stanzas later:

> Sometimes the one would lift the other quight
>
> Aboue the waters, and then downe again
>
> Her plong, as ouer maystered by might,
>
> Where both awile would couered remaine,
>
> And each other from to rise restraine;
>
> The whiles their snowy limbes, as through a vele,
>
> So through the christall waues appeared plaine:
>
> The suddeinly both would themselues vnhele,
>
> And th'amarous sweet spoiles to greedy eyes reuele" (II.xii.64).

Even the water of the fountain is a hybrid creation as the watery "drops of Christall" that only "seemd for wantonese to weep" from the arms of the ivy is matched by the crystalline water that the maidens wrestle within (II.xii.61.9). The very sense that is most affected by Acrasia's magic is the sense that sleepers lose and the sense that their protection by an outsourced watch depends upon.

　　As a creation of Acrasia, and the substance of her web-like garden, the interaction between art and nature in the garden is also dialogic, each influencing the other to make art appear more organic and organic elements appear more contrived. The artfully formed crystals imitate natural water while natural water imitates the artful jewels in return resulting in a hybridity of form. As hybrids, the two categories are indistinguishable from one another and "although readers can move through the Bower line by line and at times identify the objects of art and nature with some degree of confidence, as particular critics have done, this approach ignores how the two categories blend together and overlay one another."[31] This hybridity of art and nature in the Bower has its source in the other kind of art that is present in the Bower. Art in *The Faerie Queene* is a supernaturally loaded term. In the opening canto of Book I Archimago consults his "magick bookes and artes of sundrie kindes" to execute his plan to separate Una and the Redcrosse Knight (I.i.36.8). Approximately ten stanzas later the phrase is used again in reference

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[31] Zajac, "Reading Through the Fog," 231.

to Archimago's magic, "charmes and hidden artes" (I.i.45.1).[32] Given that art is explicitly tied to magic in *The Faerie Queene* the art of the Bower of Bliss is an extension of Acrasia's magic "artes."

The fluid boundary between elements of art and elements of nature in the Bower of Bliss is a result of the extended coupling between Acrasia and the garden. As Acrasia's "art" extends out into the garden it influences the natural and artificial components, transforming them into hybrids whose true constitution cannot be easily seen. This hybridity is a result of the interaction between Acrasia and the garden: Acrasia's magic feeds outwards into the landscape and in the process creates a functionally equivalent deception in the garden, creating an enviro-magical hybrid akin to Clark's "biotechnical hybrids."[33]

In using her capacity for extension to disseminate her magical influence through the garden, Acrasia is a spider and the garden her web. The result of her magically infused extension is a garden that tempts visitors to succumb to her power and in doing so plunges them into a death-like sleep. As such, sleep in the Bower of Bliss becomes a dangerous state in and of itself as opposed to merely leaving the sleeper vulnerable to external harm as sleep indicates that it is too late to escape the garden. Acrasia's extension of her magic not only makes sleep a dangerous state, but also changes the nature of the cognitively extended coupling between sleepers and their protective watchers within the Bower of Bliss.

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[32] The same language is also used elsewhere in Book I to connect art and magic in the case of Duessa's "magick artes" (I.viii.14.2). For examples of Archimago's epithet of Enchaunter see *The Faerie Queene*: I.2.Arg.1; I.3.3.6; I.iii.32.2; I.vi.42.8; I.vii.49.3; II.i.1.8; II.i.5.1; II.i.22.8; II.iii.13.1; II.iii.18.1; II.viii.17.8; II.viii.19.5 For instances of Acrasia's epithet of Enchauntresse see: II.i.51.3; II.i.55.1; II.v.27.1

[33] Clark, "Reasons, Robots," 142.

6.3 Watching for Sleep in the Bower of Bliss

The alteration of sleep that occurs as a result of Acrasia's extended magic in the Bower of Bliss

has repercussions for other cognitively extended couplings within it. As I will explore, the

essential relationship between Guyon and his Palmer within the Bower of Bliss can be read as a

cognitively extended watch. The defeat of Acrasia amidst her magical Bower at the end of Book

II relies on the Palmer as much as it does on the book's patron knight of temperance, Sir Guyon.

While Guyon razes the Bower of Bliss it takes both him and the Palmer to capture Acrasia, and

it is the Palmer's "subtile net" (II.xii.81.4) that is used for the task.[34] Similarly, the absence of the

Palmer in Cantos vi to viii is part-cause of Guyon's misadventures on Phaedria's Island and in

Mammon's Cave. The influence of Acrasia's magic over the Bower affects cognitively extended

sleep-watch couplings within the garden, indicating that they must operate differently to the

extensions between sleepers and their protective watchers we have encountered earlier in the

poem. Before I take up the issue of how the sleep-watch extension changes within the Bower of

Bliss, I first examine the Palmer's function as Guyon's watch and guide in the broader context of

Book II, and their status as an extended cognitive coupling.

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[34] The use of the Palmer's subtle net to capture Acrasia again raises spider imagery and reinforces the reading of
Acrasia and the bower as spider and web. The net may seem an unusual tool for the Palmer to use given the
associations between spiders, touch, and vice in the period. However, touch was also a sense that could be
associated with virtue. For more on the dual associations of touch see Assaf, "Ambivalence of the Sense." For a
discussion of nets and webs in Spenser see Judith Dundas, *The Spider and the Bee: The Artistry of Spenser's Faerie
Queene* (Chicago: University of Illinois Press, 1985). She notes that " A net is needed to counter a net; the poet's
seemingly weak web, if woven skilfully enough, can present a counter illusion to the illusion of this world…What
the poet makes is 'a subtile net' to catch his reader. Just as the net framed by the palmer is of the spirit, so the net
framed by the poet is also the weapon of heaven" (5-7). For a discussion of cognitive webs in *The Winter's Tale* and
Othello respectively see Gail Kern Paster, "Seeing the Spider: Cognitive Ecologies in *The Winter's Tale*," 149-153 and
Jennifer Rae McDermott, "'There's Magic in the Web of it': Skin, Mind, and Webs of Touch in *Othello*," 154-172
in *Embodied Cognition and Shakespeare's Theatre: The Early Modern Body-Mind*, eds. Evelyn Tribble, John Sutton, and
Laurie Johnson (United States: Taylor and Francis, 2014).

In light of the essential role that the Palmer plays in Guyon's ultimately successful quest, it could be expected that their relationship would be the subject of sustained critical interest. However, as Helen Cooney suggested, critical interest has "in large measure ignored" it.[35] In the twenty years since Cooney pointed out the "lacuna in contemporary scholarship" on the pair there has grown a general critical consensus that the Palmer's role is one of an allegorical figure of reason or prudence.[36]

Merritt Y. Hughes's work on the Palmer, for example, begins with the identification of him as "an allegory of the virtue of prudence" before tracing this prudential inheritance.[37] Judith H. Anderson's examination of Guyon and the Palmer notes the changing relations between the pair across the course of Book II, adding that Arthur's assistance during Canto viii "constitutes an assertion of wholeness" that returns the Palmer to Guyon's side and enables them, ultimately, to defeat Acrasia and the Bower of Bliss.[38] Both Anderson and Hughes's analyses are framed by the Palmer's allegorical relation to Guyon —"his Palmer is associated with his reason," Anderson writes.[39] In the *Spenser Encyclopaedia* the summary given under the Palmer's entry frames his character within the bounds of his role as "an allegorical figure of reason."[40] Though the Palmer is an allegorical representation of prudence or reason, however, this is not the only frame within which he and his relation to Guyon can be seen.

The Palmer's role as an allegorical figure is, of course, an essential aspect of reading the events of Book II in so far as the mode of Spenser's epic is "a continued Allegory, or dark

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[35] Helen Cooney, "Guyon and his Palmer: Spenser's Emblem of Temperance," *The Review of English Studies* 51, no. 202 (2000): 169.

[36] Cooney, "Guyon and his Palmer," 170.

[37] Merritt Y Hughes, "Spenser's Palmer," *ELH* 2, no. 2 (1935): 160.

[38] Judith H Anderson, "The Knight and the Palmer in *The Faerie Queene*, Book II," *Modern Language Quarterly* 31, no. 2 (1970): 177.

[39] Anderson, "The Knight and the Palmer," 160.

[40] Maurice Evans, "Palmer'," in *The Spenser Encyclopedia*, ed. A. C. Hamilton (Toronto: University of Toronto Press, 1990), 527.

conceit."[41] To quote Cooney on the issue of the Palmer's allegorical role, "there is little to quarrel

with here…All of the elements one might expect to find in a Renaissance allegory of prudence

are present almost from the outset."[42] An alternative is offered by Cooney, who explores "the

possibilities of reading the Palmer as a meta-figure for allegorical interpretation."[43] In her

interpretation, the Palmer is not only an allegory of prudence or reason, but also operates to

illuminate the "fundamental analogy between the Knight of Temperance's struggling towards the

virtue of prudence and the reader's struggling toward a providential interpretation of Book II."[44]

While reading the Palmer beyond the scope of his allegorical representation is useful and

important, it does raise the complication of balancing what might be termed Palmer-as-allegory

and Palmer-as-character. When the Palmer is read in strictly allegorical terms he is often

relegated to "mere personification" of Guyon and therefore, as Hughes notes, perceived as "a

flat figure" who has "no independent life."[45] In his work on Milton's Satan Andrew Escobedo

acknowledges the perception of personifications as one-dimensional, but notes that this view of

allegory and character as opposing states is a relatively recent perspective; "no commentator

before the eighteenth century spoke of prosopopoeia in this manner."[46] Prior to that time such

characters were not considered "static or flat" but were instead considered to be "an act of

animation, the vizualization of non-living or non-reasoning things with living attributes and

personhood."[47] Under this early modern model of allegorical characters, allegories and characters

coexist, and personifications like Milton's Sin are hybridised as "allegorical agents."[48] To return

to the case of the Palmer then, he is not just "mere personification" of Guyon's reason or

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[41] Spenser, *The Faerie Qveene*, 714.

[42] Cooney, "Guyon and his Palmer," 172.

[43] Cooney, "Guyon and his Palmer," 170.

[44] Cooney, "Guyon and his Palmer," 172.

[45] Hughes, "Spenser's Palmer," 160.

[46] Andrew Escobedo, "Allegorical Agency and the Sins of Angels," *ELH* 75, no. 4 (2008): 787.

[47] Escobedo, "Allegorical Agency," 788.

[48] Escobedo, "Allegorical Agency," 804.

prudence; he is also a character in his own right.[49] As such the Palmer is simultaneously a part of Guyon and separate from him.

Extended mind offers a useful framework through which to examine the relationship between Guyon and the Palmer by suggesting that an individual's biological cognitive capacities are able to be supplemented by extra-biological means, either artefacts or other people, forming a cognitive coupling. The idea that Guyon extends out beyond his biological bounds and onto the Palmer is not entirely without precedent. Indeed, in exploring the Palmer's allegorical significance Anderson uses language that suggests just such an extension. Anderson writes that, if it is the case that Guyon represents a unified reality then "that reality has reached a state of pronounced dispersal" since "various aspects of human nature have attained a marked degree of externality and autonomy."[50] Though Anderson's use of this idea of dispersal and externality firmly retains the Palmer as a "flat figure" of allegory rather than an "allegorical agent," it nevertheless gestures at some form of extension between Guyon and his Palmer.[51]

The relationship between the Palmer and Guyon is an extended cognitive coupling in which the Palmer functions as Guyon's capacity to watch. I have proposed throughout this thesis that extended mind theory means that the cognitive task of attention can be sustained by a biologically external source while the brain's biological capacities are restricted by sleep. However, the Guyon-Palmer extended mind is transformed by Acrasia's magical manipulations in the Bower of Bliss and, as such, the role of the sleeper and watcher in the extension is renegotiated.

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[49] Hughes, "Spenser's Palmer," 160. Though a deeper discussion of the nature of characterisations is beyond the scope of this thesis, these examinations also raise complexities as to what a character is. On defining characters see: James Berg, "The Properties of Character in King Lear," in *Shakespeare and Character*, ed. Paul Yachnin and Jessica Slights (London: Palgrave Macmillan, 2009); Stephen Orgel, "What is a Character?," *Text* 8 (1995); Michael W Shurgot, *Shakespeare's Sense of Character: On the Page and from the Stage* (London: Routledge, 2016).

[50] Anderson, "The Knight and the Palmer," 160.

[51] Hughes, "Spenser's Palmer," 160; Escobedo, "Allegorical Agency," 804.

Using an extended mind approach to examine the relationship between Guyon and the Palmer enables a shift of emphasis away from the Palmer's role as allegorical representation, while still acknowledging its continued importance. Instead of examining the Palmer's allegorical role (who he is and what he represents), I will instead explore his dramatic function in the text (the Palmer's performance of his role). In other words, I am examining what the Palmer *does* as opposed to what he (arguably) *represents*. To base analysis on the Palmer's function as opposed to his allegorical role opens space to explore his relation to Guyon in a manner that preserves his allegorical aspect but also integrates his actions as a character. Moving beyond the Palmer's role to his function in this way enables a reading that does not reproduce the binary positioning of allegory and character but rather explores the Palmer as (to use Escobedo's phrase again) an "allegorical agent" — a hybrid figure, part himself and part Guyon.[52]

Cooney's assertion that the Palmer is a "meta-figure" stems from a focus on his function throughout Book II as an interpreter.[53] The Palmer, Cooney notes, "carries the rod of Hermes, and is himself a hermeneut or interpreter."[54] In the performance of his role as the allegorical representation of prudence or reason the Palmer's function is to interpret, which Cooney points out is his first act in Book II and his first after Guyon is revived from his faint.[55] In addition to interpretation, Cooney draws attention to the Palmer's further function as a guide to Guyon. The Palmer's guidance is especially noticeable when taken in contrast to Phaedria and Mammon. Where "Phaedria had no direction" and leads Guyon to her boat that has no "oare or Pilot it to

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[52] Escobedo, "Allegorical Agency," 804.

[53] Cooney, "Guyon and his Palmer," 169.

[54] Cooney, "Guyon and his Palmer," 170.

[55] Cooney, "Guyon and his Palmer," 170. Cooney also notes that "an impulse towards 'hermeneutic' interpretation…is actually to be discouraged" (173). Regardless of whether the action is approved by the wider context of Book II, it remains that the Palmer carries out such a function and in order to do so he must watch.

guide," (II.vi.5.3) "Mammon leads Guyon in the wrong direction."[56] If the Palmer operates as

both an interpreter and guide there is a foundational function of both these activities: watching.

As I discussed in Chapter Two, watch was a varied word in early modern England. Two

uses of the word have particular relevance to the Palmer's position. To watch was to "be on the

alert, to be vigilant [and] to be on one's guard against danger or surprise," or "to be on the look

out; to keep a person or thing in sight, so as to be aware of any movement or change."[57] The

qualities of vigilance, keeping things in sight, and being on the lookout for change are precisely

the qualities required for any good guide, particularly for a guide who must be on the lookout for

Guyon's vice: intemperance. To guide meant "to conduct oneself," and in the case of the Palmer

to conduct oneself is also to conduct Guyon as an extension of his attentional capacities.[58] In

order to guide Guyon past the temptations of Acrasia and the Bower of Bliss, and ensure his

temperate conduct, the Palmer must rely on the qualities that define the watch. Fundamental to

the Palmer's ability to accurately interpret throughout Book II or to clearly guide the way for

Guyon's ultimate defeat of Acrasia and the Bower of Bliss is his capacity to watch for what

Guyon cannot, namely the temptations that will breed intemperance and result in the dangers of

sleep.[59]

On initial inspection it seems that the existence of a sleep-watch extension between

Guyon and the Palmer is an odd proposition. After all, Guyon does not appear as a sleeper

within the Legend of Temperance. The closest he comes to a sleep is during his faint at Canto

viii, and though the terms "slumbering" and "sleeping" are used to refer to Guyon's inert body

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[56] Cooney, "Guyon and his Palmer," 183.

[57] Oxford English Dictionary, "watch, v."

[58] Oxford English Dictionary, "guide, v." (Oxford University Press).

[59] In the lead up to the Bower of Bliss scene a number of attempts are made to separate Guyon from his guide. See
    for example: II.i.24.1 where Archimago replaces the Palmer: "So now he [Archimago] Guyon guydes an vncouth
    way"; at II.vi.19 Phaedria succeeds in separating the Palmer and Guyon by having Guyon enter her boat: "Guyon
    was loath to leaue his guide behind, / Yet being entred, might not backe retyre".

Spenser makes clear that this "deadly fit" is the sleep of death.[60] However, as I established in the

previous section of this chapter, sleep is central to the Bower and is directly dangerous due to the

influence of Acrasia's magic in the landscape. This alteration of sleep within the Bower in turn

reconfigures the sleeper-watcher extension and this reconfiguration means that Guyon does not

have to sleep as such in order for an extended sleep-watch coupling between him and the Palmer

to exist. Given that sleep within the Bower of Bliss is a state that signals that the individual has

succumbed to Acrasia's temptations, the Palmer as extended watch in the Bower must not watch

over sleep but, as it were, watch out *for* it.

        In Canto xii the Palmer's usual epithets of "sage," "comely," and "sober," are

accompanied by another descriptor that helps align his role as Guyon's watch with sleep in the

Bower of Bliss (II.i.7.2,7). At stanza 38 Guyon and the Palmer complete their sea voyage and

disembark from the "nimble bote" that has brought them to the Bower and in this moment the

Palmer is referred to as Guyon's governor: "Then forth the noble Guyon sallied, / And his sage

Palmer, that him gouerned" (II.xii.38.4-5). *The Faerie Queene* editors, Hamilton, Yamashita,

Suzuki, and Fukuda gloss this instance of the term as meaning "guide."[61] However, like guiding

more generally (which is underpinned by a capacity to watch over the guided being), the use here

also alludes to the Palmer's role as watch. To govern or to be a governor is associated with the

sense of sight, as those who govern are tasked with the responsibility to *oversee* their charges: "to

oversee or have responsibility for (a person, esp. a child); to be the guardian or patron of; to keep

safe, protect."[62]

        What the Palmer is overseeing as governor are Guyon's senses, and specifically his

emotional response to the arousal of his senses. This is implicated when the Palmer sees Guyon

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[60] See II.viii.12.9, 14.9, 15.9, and 16.4 wherein Guyon's inert body is referred to as dead a number of times.

[61] Spenser, *The Faerie Qveene*, 276. See 38.5n.

[62] Additionally, to govern is also to "exercise self-discipline; to control one's behaviour, esp. with regard to
    emotions, desires, opinions, etc," which is particularly relevant given Book II is the Legend of Temperance and
    Guyon the Patron Knight of that same virtue. Oxford English Dictionary, "govern, v." (Oxford University Press).

gazing at the naked women in the fountain and "much rebukt those wandring eyes of his"
(II.xii.69.1-2).[63] Although Guyon has access to his biological and autonomous capacity to watch
because he does not actually sleep, the Palmer as an extended watch is still necessary due to the
status of sleep as a threat within the Bower as a result of Acrasia's extended supernatural power.
Guyon's eyes may be wide open, but they are "wandring" (II.xii.69.2). As the governor of
Guyon's senses the Palmer governs to ensure Guyon avoids the influence of Acrasia's seductive,
sleep-inducing magic and thus the absence of his senses.

The sensory deprivation of sleep and heightened sensory arousal are usually opposing
states of consciousness, but the transformation in Acrasia's garden places them as steps on the
journey to intemperance. In light of this renegotiation of the relationship between arousal and
deprivation the relationship between Guyon as the would-be sleeper and the Palmer as extended
watch must also be reconfigured. The extension of watch as a compensatory mechanism in the
absence of a sleeper's biological capacity for such a task, is rendered obsolete in the face of the
"horrible enchantement" that Acrasia weaves within the Bower (II.xii.80.9). So it is that the
Palmer as Guyon's extended watch focuses on the hyper-arousal of the senses that precedes
immobilising and death-like sleep, rather than the deprivation of the senses that signals the onset
of biologically normal sleep. In the Bower of Bliss, the Palmer as Guyon's extended watch is able
to keep Guyon from experiencing the same fate as Verdant. On entering the Bower's gates and
witnessing the "fayre aspect" (II.xii.53.1) Guyon suffers "no delight / To sincke into his sence,"
(II.xii.53.2-3) and at other moments he relies on the Palmer's watch against Acrasia's sensory
manipulations. For example, when on their voyage to the Bower, the pair and the ship's crew
encounter the Gulfe of Greedinesse and the Rocke of Vile Reproach and "all their sences filled
with affright" (II.xii.2.7). It is the Palmer with his careful watch who "seeing them in safetie

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[63] For another example, see II.xii.28 where Guyon asks the Palmer to steer the boat towards the temptations of the
mermaids. The Palmer refuses and overrules the desires of Guyon's senses.

past" gets them beyond the sensory threat of intemperance that the gulf and the rock together

pose (II.xii.9.1).

Similarly, when Phaedria and her Wandering Islands, "which seemd so sweet and

pleasaunt to the eye, / That it would tempt a man to touchen there," (II.xii.14.5-6) appear with

their sensory delights it is again the Palmer who drives her away: "Till that the Palmer gan full

bitterly / Her to rebuke, for being loose and light… / She turnd her bote about, and from them

rowed quite" (II.xii.16). The "deformed monsters" (II.xii.25.2) that the "wicked witch"

(II.xii.26.4) Acrasia conjures up to impede their progress and the siren song that tempts Guyon's

ear are likewise seen clearly by the Palmer as "onely womanish forgery" (II.xii.28.8) and are

resisted due to his vigilance: "The Knight was ruled, and the Boteman strayt / Held on his

course with stayed steadfastnesse" (II.xii.29.5-6). Each of the temptations "which Guyons senses

softly tickled" (II.xii.33.7) are countered by the clarity of the Palmer's watch.[64] Able to see clearly,

the Palmer rebukes Guyon's senses when they wander, and prevents him from slipping towards

the venomous sleep that Acrasia and her Bower bring upon their victims. The supplementation

of Guyon's biological capacity for watch via extension in sleep is rendered obsolete against the

magically altered sleep in the Bower. However, by maintaining the role of the extension between

sleeper and watcher in the different context of the Bower of Bliss, Guyon and the Palmer are

able to resist the sensual temptations of Acrasia that precede the threat of sleep and signal the

surrender to intemperance.

Mary Thomas Crane writes of cognitive readings that they "aren't able to dredge up

hidden secrets" nor necessarily produce the "scandalous unmaskings offered up by other

hermeneutic methods."[65] She goes on to say that cognitive readings instead reveal the ways that

"literary and cultural texts are informed by identifiable cognitive paradigms," and that "we can

better understand how they [texts] work, and why they exist, if we can see their cognitive

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[64] Cf. his arrival in the Bower of Bliss at II.xii.69.1-3.

[65] Crane, "Cognitive Historicism," 5.

underpinnings."[66] Reading the Palmer's relationship with Guyon from an extended mind

perspective does not achieve any "scandalous unmaskings," to use Crane's phrase. What it does

reveal, however, is the mechanism of extension and the resulting supplementation of perception

that underpins the Palmer's role as guide. It also makes clear that the changing relationship

between the pair, and the varying success of the Palmer's guiding, is contingent upon the

changing status of extension across the events of Book II.

In order to achieve the defeat of Acrasia and her Bower, Guyon and the Palmer must re-

contextualise their own extended coupling. Rather than the Palmer being an extension of watch

for Guyon as a literal sleeper — of the kind Imogen, Una, and Henry IV make use of — he is an

extended watch for Guyon the metaphorical "sleeper," in danger of sexual narcolepsy. This

flexibility in Guyon and the Palmer's coupling, as is indicated by the shift in what the Palmer

watches for, suggests that extended couplings are context dependant. To refer back to Richard

Menary's idea of supervenience, Guyon and the Palmer's extension also suggests that the spider

is not only able to repeatedly construct webs but can adjust existing webs in response to the

evolving environmental context.

Reading Guyon and the Palmer's relationship as an extended coupling within the wider

context of Acrasia's own supernatural extension into the Bower of Bliss also raises questions

about what happens when extended couplings interact with one another. As we saw in Chapter

Four, Kim Sterelny notes the potential for "epistemic sabotage" of extended mind coupling by

others that share the environment.[67] Sterelny's remarks about sabotage are manifested in the case

of Guyon and the Palmer's extension, as Acrasia and her own magically reinforced extension

into the landscape attempts to entice the Knight with the sensory temptations of the garden.

This moment of interaction between the Guyon-Palmer coupling and the Acrasia-Bower

coupling offers a means through which to examine Sterelny's remarks. In particular, this moment

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[66] Crane, "Cognitive Historicism," 5.

[67] Sterelny, "Externalism," 246.

queries whether extension that is used to amplify existing power, such as Acrasia's, can negate

the "behavioural competence" of others that is achieved by supplementing reduced function

through extended mind.[68] In the case of Guyon and the Palmer, the power differential that the

extension of Acrasia's magic offers is unable to reduce the behavioural competence of Guyon as

he supplements his ability to see with the Palmer's steady sight. Guyon and the Palmer are able

to re-contextualise their coupling and resist the amplified and extended magic of Acrasia and the

Bower. However, as I will explore in the next section the behavioural competence of other

couplings can be nullified in the presence of magic.

6.4   Controlling Sleepy Minds in *The Tempest*

Like Acrasia's Bower of Bliss, *The Tempest*'s island is a space that is crafted and altered by the

presence of magic. Elizabeth Spiller's description of the island captures the extent of this magical

influence: "*The Tempest*'s island…and everything that happens in the space is in some way an

invented construct."[69] Not only does Prospero's magic influence the space of the island but, as

Claude Fretz suggests in his exploration of the play's generic ambiguity, the magician's influence

is "the plot's main driving force."[70] Of all of Shakespeare's plays *The Tempest* stands as one in

which sleep and sleepers are most thoroughly manipulated, explored, and witnessed. William H.

Sherman notes that, "if we include the Master, the Boatswain and a mariner or two…well over

half of the play's characters spend part of the play in an actual — and often visible — state of

slumber."[71] Even Prospero, who controls every other case of sleep in the play, is not immune to

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[68] Clark and Chalmers, "Extended Mind," 9.

[69] Elizabeth Spiller, "Shakespeare and the Making of Early Modern Science: Resituating Prospero's Art," *South Central Review* 26, no. 1 (2009): 26.

[70] Fretz, *Shakespeare's Genres*, 229.

[71] William Sherman, "Shakespearean Soliloquy: Sleepy Language and The Tempest," in *Renaissance Transformations: The Making of English Writing, 1500*, ed. Margaret Healy and Thomas Healy (Edinburgh: Edinburgh University Press, 2009), 179.

the biological demand for sleep, and his afternoon naps provide Caliban, Trinculo, and Stephano

the chance for retaliatory conspiration.[72]

When characters are not engaged in the "actual and often visible" state of sleep that

Sherman refers to, there remains throughout the play a recurrence of theme, language, and

imagery that draws on slumber.[73] Take, for example, the moment in Act 2 Scene 1 when Antonio

proposes to Sebastian the arrogation of the Kingdom of Naples. As Chapter Five has shown,

sleep is frequently a state of vulnerability for shifts of sovereign power such as Antonio suggests

in this moment. Sebastian's response to Antonio's vision — "My strong imagination sees a

crown / Dropping upon thy head" — couches the discussion within the frame of slumber

(2.2.208-09).

> It is a sleepy language, and thou speak'st
> Out of thy sleep. What is it thou didst say?
> This is a strange repose, to be asleep
> With eyes wide open — standing, speaking, moving,
> And yet so fast asleep. (2.1.211-15)

Even though Antonio is awake here with "eyes wide open," (2.1.214) Sebastian engages with the

brazen proposal by drawing on sleep as a metaphorical state as opposed to a literal one, such as

Guyon is vulnerable to in the Bower of Bliss. Sebastian is aware that Antonio's "sleepy language"

(2.1.211) is not a product of actual sleep, but rather uses the term to suggest that the proposal is

not one that would be made if sleep was not clogging up Antonio's sense. Antonio responds

again, transferring the metaphorical sense of sleep from himself to Sebastian and Sebastian's

fortunes, "Thou let thy fortune sleep - die rather; wink'st / Whiles thou are waking" (2.1.216-17).

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[72] Sherman, "Shakespearean Soliloquy," 183.

[73] Sherman, "Shakespearean Soliloquy," 183.

Whether in terms of biological sleep, narcoleptic language, or the lack of sleep, slumber

permeates *The Tempest* and leaves almost no character unaffected.

In spite of the pervasiveness of sleep in *The Tempest* and the varied and sustained

scholarly examination afforded to the play's magic, the intersection and interaction between sleep

and magic in the play remains largely unexamined.[74] One recent example of research that does

note that overlap is David Lindley's analysis of music in Shakespearean drama. In contrasting the

"solemn music" that Ariel uses to lull Alonso and his party to sleep with the songs that signal

Stephano's arrival, such as at Act 2 Scene 2, Lindley notes the failure of Ariel's musical magic to

put Antonio and Sebastian to sleep: "the villainy of Antonio and Sebastian is emblematically

conveyed…these are characters in whose soul there is not music, and who therefore certainly

cannot be trusted."[75] As it stands, the link between sleep and magic in *The Tempest* is an under-

represented field of study and warrants further analysis.

Sleep and magic are linked in *The Tempest*, just as they are in the Bower of Bliss, with

almost every instance of it being a result of Prospero's magic that he works via Ariel. With the

exception of Prospero's own afternoon nap, every instance of sleep within the play is magically

induced. Acknowledgement of this state of affairs recurs throughout the play. The mariners

aboard the wrecked ship provide an obvious example. Ariel reports to Prospero that "The

mariners all under hatches stowed, / Who with charm joined their suffered labour, / I have left

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[74] For examples of the breadth of recent work on magic in *The Tempest* see: Pascale Aebischer, *Shakespeare, Spectatorship and the Technologies of Performance* (Cambridge: Cambridge University Press, 2020); Reut Barzilai, "'In My Power': *The Tempest* as Shakespeare's Antitheatrical Vision," *Shakespeare* 15, no. 4 (2019): 379-397; Neil Forsyth, *Shakespeare the Illusionist: Magic, Dreams, and the Supernatural on Film* (Athens, Ohio: Ohio University Press, 2019); Katharine Goodland, "From Prospero to Prospera: Transforming Gender and Magic on Stage and Screen," in *Shakespeare and the Supernatural*, ed. Victoria Bladen and Yan Brailowsky (Manchester: Manchester University Press, 2020); Lara Irene, "Beyond Caliban's Curses: The Decolonial Feminist Literacy of Sycorax," *Journal of International Women's Studies* 9, no. 1 (2018); Natalie Roulon, "Music and Magic in *The Tempest*: Ariel's Alchemical Songs," in *Shakespeare and the Supernatural*, ed. Victoria Bladen and Yan Brailowsky (Manchester: Manchester University Press, 2020); Chantal Zabus, *Tempests after Shakespeare* (London: Palgrave Macmillan, 2016).

[75] David Lindley, *Shakespeare and Music* (London: Bloomsbury Publishing, 2014), 219.

asleep" (1.2.230-32). The reference to the sailors being stowed "under hatches" clarifies their

physical location below decks, but it also emphasises the involuntary nature of their sleep

(1.2.230). Ariel has forcibly closed their eyelids, or "hatches," and the sailors have become little

more than cargo stowed away to be retrieved from the hold in the closing scenes of the play

(1.2.230).[76]

    While the mariners do not notice nor are ever made aware of their magically induced

slumber, some of the island's visitors note the strangeness of sleep. Though Antonio and

Sebastian remain unaware of the magical origin of Gonzalo's, Francisco's, Adrian's, and Alonso's

rest in Act 2 Scene 1, the watching pair comment on the strangeness of the sleep in their

exchange:

> SEBASTIAN: What a strange drowsiness possesses them!
> ANTONIO: It is the quality o'th' climate.
> SEBASTIAN: Why
> Doth it not then our eyelids sink? I find not
> Myself disposed to sleep.
> ANTONIO: Nor I. My spirits are nimble.
> They fell together all, as by consent;
> They dropped as if by a thunderstroke… (2.1.198-204)

Even as they acknowledge the "strange drowsiness" of the slumber, they frame it in terms that

link it to biological sleep (2.1.198). For instance, the attribution of sleep to the external

environment, "the quality o'th'climate" (2.1.199) and the "thunderstroke," (2.1.204) invokes the

impact that the external environment was thought to have on sleep and the body more broadly,

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[76] The involuntary sleep of the mariners echoes the potential for sleep to transform individuals into objects, as I
   identified in Chapter Three. Unlike sleeping women, though, the mariners do not become objects of desire for
   viewing, rather they become objects to be hidden away like set pieces until required.

as the landscape of the Bower of Bliss illustrates.[77] Antonio's assurance that his spirits remain "nimble" also points to the mechanism of natural sleep, in which the exhaustion of the body's vital spirits stilled their motion and initiated a rest in which those same spirits were replenished (2.1.202). But, just as the framing of the "strange drowsiness" points to causes of natural sleep, it also reveals the supernatural source of the slumber and recalls the ambiguity of sleep (2.1.198). The climate of the island and the "thunderstroke" allude to the magical origin of Prospero's tempest that foundered the ship and the king's party on the island and initiated the events of the play (2.1.204). Equally, the nimble spirits that apply to biologically established sleep also direct us to the fact that involved in this repose is the quintessentially nimble spirit Ariel. Though Antonio and Sebastian are not aware of the magical origin of Gonzalo's, Alonso's, Adrian's, and Francisco's sleep, they nevertheless touch unawares on the supernatural reasons for sleep's apparent strangeness.

The causal link between magic and sleep is sustained even in a more ambiguous moment of sleep. The sleep of Miranda at Act 1 Scene 2 is one example in which there are grounds to suggest that not all sleep on the island is causally linked to Prospero's magic. When Miranda slumbers after being told the history of the "sea-sorrow" (1.2.170) that brought her and her father to the island, the cause of her slumber (biological or supernatural) is thrown into question:

> Here cease more questions.
> Thou art inclined to sleep; 'tis a good dullness,
> And give it way. I know thou canst not choose… (1.2.184-86)

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[77] For primary sources and a discussion of the influence that the external environment has on sleep see Chapter Two section, "The Early Modern Theory of Sleep."

As Virginia Mason Vaughan and Alden T. Vaughan highlight in the editorial notes of the Arden *The Tempest*, Prospero's last line can be interpreted in two ways.[78] Either Miranda is so tired that she is unable to remain awake, or her sleep is an enchanted one that Prospero forces upon her. I would suggest, to quote Sherman, that Miranda's sleep speaks to "causes and effects that are richer and stranger than anything the medical texts would lead us to expect."[79] Given that every other state of sleep in the play except for Prospero's nap is brought about by magic, and given Prospero's general willingness to include Miranda in his manipulations, it seems likely that this moment of Miranda's sleep is not biological in origin but is more likely the product of enchantment.[80] Still, the potential for this moment to be read both ways itself reinforces the ambiguity and contradiction inherent in sleep as both a biological act and as a dramatic tool. This moment of confusion gestures to the broader sleepy confusion that dominates the play as characters are forced in and out of consciousness, witness spirit-generated pageants, and remain until the end of play unaware of the magic that orchestrated the final resolution.

As in the Bower of Bliss, sleep in *The Tempest* is brought about by the magical powers of a supernaturally gifted character.[81] Like Acrasia, Prospero uses magically enforced somnolence as a means to manipulate those who exist within the bounds of his island, residents and visitors alike. Where Acrasia wields enhanced sensory temptations in order to shackle her victims in sleepy restraint and devour them at her pleasure, Prospero's magically enforced sleep serves as a means

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[78] William Shakespeare, *The Tempest*, ed.Virginia Mason Vaughan and Alden T. Vaughan (London: Arden Shakespeare, 2011), 184, 1.2.186n.

[79] Sherman, "Shakespearean Soliloquy," 182.

[80] For example, Miranda's first sighting of Ferdinand at 1.2.420-421where Prospero's comment "It goes on, I see, / As my soul prompts it," gestures to his control to the events on the island. Like the other island inhabitants who are manipulated, Miranda's role in her father's "soul prompts" is carried out unawares even though she is central to its success.

[81] It is true that Prospero has the assistance of the supernatural spirit Ariel. Though Ariel is in possession of their own supernatural power, the power is only exercisable at Prospero's command given that Ariel is his indentured servant.

by which (as Sherman puts it) to "stage-manage a lesson in virtue" and ultimately regain the
duchy of Milan.[82]

Having established that sleep on the island is predominantly of magical origin and
controlled by Prospero, I will now move on to discuss how the presence of Prospero's magic
and his control over sleep interacts with the extended watch of sleepers. As was the case with
Acrasia's magical influence on sleep in the Bower of Bliss, the connection between Prospero's
magic and sleep on *The Tempest*'s island setting alters the manner in which a sleeper's extended
watch occurs. Where Guyon and the Palmer's extension remains effective in the face of Acrasia's
magic in the Bower of Bliss (though the Palmer watches *for* sleep instead of *over* it), on *The
Tempest's* island the presence of Prospero's magic nullifies the efficacy of extended watch entirely.

In the absence of magical influence, sleepers in other Shakespearean plays have been able
to maintain their capacity to watch in sleep through the use of cognitively extended coupling,
even with inanimate objects such as Imogen's candle (though not infallibly). As I explored in
Chapter Four, the use of such extension to maintain watch does not guarantee that the
vulnerability associated with sleep is always or entirely overcome, since extended cognitive
capacities are like biological ones in that they are not endlessly sustainable, perpetually available,
nor entirely impervious. In the cases that I examined in Chapters Four and Five, sleep was
biologically established, and even if the sleeper's coupling with their watch was interrupted,
sabotaged, or seized, two things remained constant. First, that the sleeper was able to establish a
cognitive coupling with the watch in order to attempt protect themselves from the danger that is
a side effect of sleep's sensory binding. Second, that the sleeper retained their capacity for what
Menary calls "supervenience" — the ability to cognitively extend and create couplings.[83] The

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[82] Sherman, "Shakespearean Soliloquy," 184.

[83] For my discussion of supervenience see Chapter Three section entitled: "Unportable, Unreliable, Ephemeral:
     Critiques of Extended Mind."

result of the intermingling of Prospero's magic with sleep in *The Tempest* countermands these constants for the play's sleepers.

To demonstrate the impact that magically enforced sleep has on sleepers' capacity for an extended watch, I turn to the sleep of Gonzalo, Francisco, Adrian, and Alonso at Act 2 Scene 1. As an invisible Ariel sounds his soporific song and lulls Gonzalo, Francisco, and Adrian to sleep, Alonso articulates his desire to follow suit and "shut up his thoughts" in repose (2.1.192). As he begins to succumb to Ariel's sleepy charms, Sebastian and Antonio, whose villainy resists the enchantment, offer to protectively watch over the king.

> We two, my lord,
> Will guard your person while you take your rest,
> And watch your safety. (2.1.197-99)

With this offer an extended cognitive coupling appears to be implemented, of the kind we have seen at work in earlier chapters, especially where monarchs are concerned. In the establishment of this watch Sebastian and Antonio become a replacement or supplementation to Alonso's biological capacity to watch, which along with his other cognitive capacities are "shut up" in sleep (2.1.192). However, as I have suggested elsewhere, extended couplings are not invulnerable to alteration or manipulation. Once Alonso sleeps, the protective watch quickly reveals itself to be an opportunity to cause harm and remove the sovereign from his throne — just as Prospero was once deposed, "shut up" as he was in the study of magic and metaphorically asleep in his Milanese library (2.1.192). Instead of acting as protection against threats to the vulnerable sleepers, the pair become a threat themselves. Even taking into account Sebastian and Antonio's attempted betrayal, at its core this moment presents an extended watch, albeit one that has been compromised or sabotaged.

However, the fact that sleep in this scene, and throughout *The Tempest*, is magically enforced complicates what would be a straightforward case of sabotaged watch. Although

Sebastian and Antonio watch, first protectively and then murderously, they are unable to see the danger to the party that surpasses their own hostility to the sleepers. The invisibility of Ariel as he casts the sleeping charm reflects the more general invisibility of the cause of sleep to Sebastian and Antonio.[84] In enabling both Ariel's invisibility and the sleep enchantment, Prospero's supernatural ability overrides the cognitive capacities of characters who do not have access to such magic. For all the advantages that extended mind offers sleepers in compensating for the binding of their biological capacities in sleep, extension remains an ordinary function of the ordinary human brain. Given the inability for watchers such as Sebastian and Antonio to see the supernatural interference that orchestrates the events on the island, Prospero's magic as executed by Ariel supersedes the cognitive extension of watch between non-magical characters.

Not only does magic neutralise the efficacy of (in this case a hostile) extended watch but, as in Acrasia's Bower of Bliss, sleep itself is transformed by its influence. Prospero's aim in controlling all of the characters on the island is to orchestrate the return of his duchy and to obtain a position as Queen of Naples for Miranda. For Prospero, sleep is one of the mechanisms to achieve those ends. Just as importantly, sleep is depicted in the play as a transitional state from guilt to atonement and forgiveness; the visiting party must succumb to the island, to Ariel's songs, to Prospero's magic, and finally to sleep before they can come to see the crimes of which they have been guilty. In light of Prospero's use of sleep, slumber in *The Tempest* becomes a symbol of Prospero's control of these processes, political and moral. Under the influence of Prospero's soporific enchantment, the state of sleep in *The Tempest* does not risk the vulnerability generated by sleep's sensory binding that extended watch can mitigate, but rather (as with Acrasia and her bower) indicates that the sleeper is already subject to Prospero's stage-management. In the case of Alonso's party, even if Sebastian and Antonio had maintained their

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[84] For a recent discussion of invisibility on the early modern stage, see Gillian Woods, "Ways of Seeing in Renaissance Theater: Speculating on Invisibility," *Renaissance Drama* 47, no. 2 (2019): 125-151.

protective watch, the efficacy of such extension is void by Prospero's control over the sleeper's

mind as he, as it were, watches the watcher.

The link between magic, sleep, and control in *The Tempest*, illuminates the larger context

of extension that pertains to Prospero's management of the island's events. Prospero's magically

enforced sleep not only nullifies the (hostile) extended watch of sleepers but also makes use of

his own capacity for extension (via Ariel) in order to exert his will without needing to be bodily

present. As Caliban points out, Prospero's magic, like that of Spenser's Archimago, stems from

his magic books by means of which he can command spirits like Ariel: "First to possess his

magic books, for without them / He's but a sot, as I am, nor hath not / One spirit to command"

(3.2.92-94). The first appearance of Ariel establishes the nature of Prospero's magic as it relies on

Ariel's abilities.

> All hail, great master; grave sir, hail! I come
> To answer thy best pleasure, be't to fly,
> To swim, to dive into fire, to ride
> On the curled clouds. To thy strong bidding, task
> Ariel and all his quality. (1.2.189-93)

As Ariel's speech suggests, the actions that he carries out are Prospero's "best pleasure" and a

result of the magician's "strong bidding" (1.2.190-92). While it might be Ariel who creates the

storm, puts the mariners to sleep, and brings Ferdinand safely to the shore, these actions are only

Prospero's will executed by his ancillary. Still, in carrying out these tasks Ariel can certainly be

considered as a cognitive extension of Prospero himself. If Prospero is the stage manager or

director of the island playhouse, then Ariel is his stagehand, responsible for moving the props

into position. Where Prospero extends into Ariel to execute his magical influence across the

island's disparate groupings, it becomes apparent that such extension directly results in the lack

of efficacy that extended watch has for Alonso and his group. It becomes apparent that

Prospero's extension continues beyond Ariel and into the sleepers themselves. The efficacy of extended watch is neutralised on the island because watchers cannot see the danger, and because in succumbing to Ariel's soporific charms sleepers have succumbed to Prospero's magical stage managing — they are no longer in control of their own cognition. Being subject to Prospero's own extension and the forced sleep this brings means that sleepers are no longer able to extend outwards themselves. The multiple layers of extension and watch at work in this moment emphasises the importance of power in the success of extended mind in contested spaces.

Considering then, that Prospero uses sleep as a mechanism to orchestrate his own ends, and that magically enforced sleep makes extended watch for the sleepers redundant, there exists an alteration of the usual model of extended mind that occurs in biological sleep. Rather than sleepers extending cognition outward beyond their own biological bounds, the magically enforced sleep coordinated by Prospero reconfigures sleepers as subjects who are extended *into*. When Ariel enacts Prospero's "strong bidding" in forcing sleep upon the island's visitors he also initiates the extension of Prospero's cognition, or will, onto the sleeping figures (1.2.192). As Prospero's states, what he desires is to have the visitors "all knit up / In their distractions" (3.3.89-90) and he achieves this through cognitive control over the island's visitors via enforced sleep supplemented by other manipulations later in the play such as the banquet. Even when waking, the visitors to the island do not possess full control of their senses and cognitive capacities and remain metaphorically asleep. This lack of autonomy is evident in the way that Ariel brings Trinculo and Stephano to Prospero in the closing scenes of the play. Ariel pricks their ears so strongly with music that they ignore the pricking of the plants that poke at their bodies:

> so I charmed their ears
> That calf-like they my lowing followed, through
> Toothed briars, sharp furzes, pricking gorse and thorns,
> Which entered their frail shins (4.1.178-81).

Where extended watch can maintain the capacity for watch and thus cognitive agency, supernaturally enforced sleep (including the metaphorical sleep enforced through sensory manipulation) becomes a mechanism by which the sleeper's will is supplanted by Prospero's own and the usual extended mind coupling is reversed.

The island setting of *The Tempest* is similar to Acrasia's Bower of Bliss in that there is a distinct connection between the magician or enchanter, the landscape, and the behaviour of those who visit. Prospero, however, goes further than Acrasia in the extension of his magic. Acrasia extends her magic into the Bower which then changes the behaviour of the garden's visitors by way of the temptations the landscape offers as they give in to their own desires and passions. Prospero uses his magic not only to influence the landscape, such as with the storm at the beginning of the play, but also to manipulate the island's visitors. Prospero's manipulations are not the tempting of the visitors' own passions but is instead a wilful enforcement of his own desires onto those who visit the island. Manipulation such as Prospero undertakes via his capacity to extend raises questions of ethics for the field of extended mind.

While *The Tempest* does not feature the technology of computers or silicone microchips that Clark speaks of, Prospero does nonetheless use the technology of books and, therefore, magic to facilitate his power. In *Natural Born Cyborgs*, Clark dedicates a chapter at the close of the book to respond to such concerns as they apply to extension with non-human agents. He writes that, "needless to say, the grass isn't always greener on the cyborg side of the street. Under the rocks of our new liberties and capacities lurk new closures, dangers, invasions, and constraints."[85] Clark goes on to acknowledge the risks of biotechnical hybridity with regard to potential inequality, intrusion, or deceit for example. Such issues, however, become even more complex when considering socially extended cognition.

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[85] Clark, *Natural Born Cyborgs*, 167.

Although Prospero might be extending his magic in order to regain what he has lost he does so without the consent or knowledge of those who are subject to his powers. The ethical problem of Prospero's extension in underscored by the dominance of sleep as the mechanism for his coordination because, as Chapter Two notes, the hours in which we sleep are the most vulnerable hours of our day. While we are not subject to real magic there can and does exist imbalances of power between individuals. If the magical power imbalance in *The Tempest* enables Prospero to forcibly extend his own consciousness onto others, with the result of having them behave in the way he desires, then it stands to reason that our propensity for cognitive extension can also be put to use in ways that amplify and reinforce non-magical power differentials. The use of extended mind theory to examine magically induced or influenced sleep helps to illuminate problem of power and consent when the boundaries between mind, body and environment are fluid and commingled. Such examples have application beyond the field of literary studies in ensuring the development of "biotechnical hybrids" is done with consideration to power differentials and consent issues as technological elements are integrated into our environment, our bodies, and potentially our minds.

6.5   Staging Sleep and Watch in *A Midsummer Night's Dream*

The interaction between sleep and magic also occupies a central position in *A Midsummer Night's Dream*. For almost half the duration of the play the presence of sleep is made explicit and visible, as sleepers occupy the stage from Titania's sleep early in Act 2 Scene 2 to Bottom's awakening in Act 4 Scene 1. There is a distinct difference, however, between sleep's relation to magic in the forest of *A Midsummer Night's Dream* as compared to Acrasia's bower and *The Tempest*'s island. As I have suggested earlier in this chapter, sleep in the Bower of Bliss and on Prospero's island occurs as a direct result of magical influence, with Acrasia and Prospero responsible for enforcing it upon those who enter their respective domains. This causal relationship is inverted

in *A Midsummer Night's Dream,* as the sleepers engage in biological sleep of the kind induced by the cyclical depletion of the body's spirits throughout the day and the drawing of heat back to the centre of the body, by which "the braine is moistned, the animall spirits quited and refreshed, the stomack and lover for concoction, and the heart for ingendring of spirit, fortified and assisted."[86] Supernatural characters causing sleep is a rare occurrence in this play. The closest occurrence to supernaturally induced sleep is Oberon's waking of Titania after reversing the love potion (4.1.70-75) and Oberon's instruction to Puck to wear out the lovers until they sleep (3.2.358-65). Instead of sleep being the result of magical influence, sleep in *A Midsummer Night's Dream* is a precondition of the central magic of the play — the love potion.

To date there has been scant scholarly attention afforded to understanding the link between sleep and the love potion in *A Midsummer Night's Dream*.[87] One recent work that has examined Oberon's magical manipulation via the love-in-idleness flower and its relations to sleep within the play is Jennifer Lewin's "Vulnerability and Self-Knowledge in *A Midsummer Night's Dream*."[88] As Lewin states, "sleep is bizarrely and pervasively involved in asserting the triumph of Oberon's magic, unbeknownst to those he has affected."[89] For Lewin, "Oberon's obsession with his victim's sleep is part of a larger pattern of his desire for control and power not only over others' emotions and commitments but also over the comedic narrative itself."[90] As in the case of Prospero, Oberon's manipulative use of sleep to administer the love potion has implications on the sleepers' waking lives. As Lewin notes, "sleepers are never told that these events

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[86] Venner, *Viae Rectae*, 2.

[87] For works where this connection is observed see Blount, Dale M. "Modifications in Occult Folklore as a Comic Device in Shakespeare's A Midsummer Night's Dream." *Fifteenth Century Studies* 9 (1984): 1.; McPeek, James AS. "The Psyche Myth and A Midsummer Night's Dream." *Shakespeare Quarterly* (1972): 69-79.; Lou Agnes Reynolds and Paul Sawyer, "Folk Medicine and the Four Fairies of *A Midsummer Night's Dream*," *Shakespeare Quarterly* 10, no. 4 (1959): 513-521.

[88] Lewin, "Sleep, Vulnerability."

[89] Lewin, "Sleep, Vulnerability," 110.

[90] Lewin, "Sleep, Vulnerability," 113.

transpired, so they are unable to register them as such, let alone evaluate them. They are ignorant

of their vulnerability, what happened during their sleep, and hence how nocturnal activity has

shaped their present selves."[91] The vulnerability of sleep in *A Midsummer Night's Dream* offers

Oberon the chance to administer his subtle and magical manipulation in order to execute his

desired revenge on Titania.

Oberon's use of sleep, I would argue, is not only due to the natural vulnerability that is a

side-effect of sleep's sensory binding. More importantly, the potion's efficacy is explicitly tied to

sleep as a precondition for its application. Oberon states the importance of sleep to the magic's

effects when he instructs Puck on its application:

> Fetch me that flower: the herb I showed thee once.
> The juice of it on sleeping eyelids laid,
> Will make a man or woman madly dote
> Upon the next live creature that it sees. (2.1.169-72)

In order for the potion to take effect Oberon says, "the juice of it" must be "on sleeping eyelids

laid" (2.1.170). Each application of the flower's juice emphasises sleep as a precondition to the

magic. In order to apply the love potion to Titania's eyes Oberon watches from a concealed spot

until her fairy train have finished their lullaby and Titania has fallen asleep. It is not until Titania's

eyes (the symbol of watch) are closed that Oberon employs his chemical and speaks the spell

that will manipulate her vision:

> What thou seest when thou dost wake,
> Do it for thy true love take;
> Love and languish for his sake.
> Be it pard, or boar with bristled hair
> In thy eye that shall appear

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[91] Lewin, "Sleep, Vulnerability," 113.

> When thou wak'st, it is thy dear.
> Wake when some vile thing is near. (2.2.31-38)

This manipulation of Titania's vision is not only done while she is vulnerable in sleep, but also extends her vulnerability to her waking hours. Following the application of the potion, she is not able to watch over herself during the day as (like Guyon in Acrasia's bower) she is unable to see accurately.[92]

In addition to the application of the flower's juice in sleep, the relation between sleep and magic in *A Midsummer Night's Dream* is also emphasised by reference to sleep's opposite: waking. As Oberon and Puck anoint the sleeping eyelids of Titania, Lysander, and Demetrius there is a repeated refrain across each of the three incantations that accompanies the flower's juice. In the case of Titania, Oberon begins the incantation with the phrase "when thou dost wake" (2.2.31) and closes it with the similar "When thou wak'st" (2.2.3). The same phrasing is used in Puck's appeal to awakening as he anoints Lysander's eyes, "When thou wak'st," (2.2.84) which is then repeated by Oberon as he enchants Demetrius: "When thou wak'st" (3.2.108). While the practicality of not being seen may suggest that sleep is simply a convenient moment for application, Oberon's capacity for invisibility (like that of the unespied Ariel), the explicit instructions for its application, and the importance of the opening eyelids as the moment that the potion takes effect make this an unfeasible explanation. The repeated refrain of the three incantations illustrates sleep's necessity in relation to Oberon's magic because the altering of the vision of the victims takes effect upon waking. In order to make Titania and the lovers fall in love with the first thing they see on waking, sight must be momentarily taken away, as happens in sleep. As a precondition for magic, sleep is a state necessary for the alteration of vision —

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[92] The same circumstances of application are repeated in Puck's applications of the potion on Lysander and Demetrius. Puck comes across an already sleeping Lysander at 2.2.83 and applies the potion, and in order to apply the potion to Demetrius at 3.2.101 Oberon and Puck must wait until he sleeps.

and, as Lewin points out, self-knowledge, decision-making, and Oberon's (confused and chaotic) control — in the play.[93]

Thus, sleep in *A Midsummer Night's Dream* is not an indicator that an individual is subject to the magician's powers, but the association between sleep and magic nevertheless poses interesting challenges for cognitively extended watch. Like *2 Henry IV* and *Cymbeline*, *A Midsummer Night's Dream* contains a number of instances where a sleeping character is observed by a waking one. However, instances of cognitively extended watch are exceedingly rare in the play. For Hermia and Lysander at least, the relative absence of observation is one of the substantial motivations for their attempted escape through the forest where the paternal eyes of "the sharp Athenian law / Cannot pursue" (1.1.162-63). It is only Titania, the very first sleeper of the play, who attempts to employ a protective extended watch. That even Titania with her watch remains vulnerable to the sleepy manipulations of Oberon is an indication that magic supersedes the relationship between sleeper and cognitively extended watch.

Titania's sleep is the only occasion of sleep in *A Midsummer Night's Dream* that features a cognitively extended watch. The moments preceding Titania's slumber constitute an enchanting lullaby that seeks to protect the sleeping Queen from "spotted snakes," "thorny hedgehogs," "newts and blindworms," and all manner of creatures that were considered undesirable in the period (2.2.9-22). In addition to protecting against such undesirables, the closing line of the enchanting song also stipulates that, "never harm, nor spell, nor charm, / Come our lovely lady nigh" (2.2.26-27). It is after this fairy song that an extended watch is implemented, as one fairy remains behind to act as a guard over Titania as she sleeps: "Hence away; now all is well. / One aloof stand sentinel" (2.2.29-30). An instant later however, the protective measures of the enchantment and the fairy sentinel are breached by Oberon who squeezes the juice of the love-in-idleness flower into Titania's sleeping eyes.

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[93] Lewin, "Sleep, Vulnerability," 124.

Presumably the failure of the fairies' lullaby enchantment is due to a power differential (similar to that which exists in *The Tempest*) between the fairy entourage and Oberon as king of the supernatural realm. The failure of the fairy sentinel, however, is more puzzling and ambiguous (much like Miranda's sleep in *The Tempest*). The specifics of this moment are left open to the discretion of the performers as the text does not resolve the moment. In order to further explore the failure of Titania's extended watch and to understand how magic interacts with sleep and extended watch, I turn to three performances of *A Midsummer Night's Dream* that each make different performance decisions for this moment. The three chosen performance are: Dominic Dromgoole's 2013 production at Shakespeare's Globe, Emma Rice's 2016 production at the same theatre, and Nicholas Hytner's 2019 Bridge Theatre production.[94]

Dominic Dromgoole's 2013 Shakespeare's Globe production of *A Midsummer Night's Dream* stages the lullaby scene that precedes Titania's sleep minimally, without a prop for Titania's bower bed. Titania stands centre stage while the fairies sing and dance in a ring around her. However, as the fairies conclude their lullaby and Titania sleeps, they carry her from her central position and place her upstage centre. The sleeping Titania is positioned below the balcony stage facing away from the audience, and although she sleeps, she remains standing upright. The staging choice to not have a physical prop for Titania's bower bed, and the movement of Titania to upstage centre with her back to the audience, and the decision to have her remain upright, reduces the salience of Titania's sleep and Oberon's enchantment of her. The staging decisions as the lullaby scene shifts to Titania's sleep scene are in conflict with the importance of Titania's sleep and Oberon's application of the potion to the overall play. As Lewin points out, the narrative of *A Midsummer Night's Dream* hinges upon sleep as "emotional

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[94] Dominic Dromgoole, "*A Midsummer Night's Dream*," (https://www.shakespearesglobe.com/watch/: Shakespeare's Globe Trust, 2013), recorded performance; Nicholas Hytner, "*A Midsummer Night's Dream*," (https://www.youtube.com/c/NationalTheatreOnline/videos: National Theatre Live, 2019), recorded performance; Emma Rice, "*A Midsummer Night's Dream*," (https://globeplayer.tv/videos/a-midsummer-night-s-dream-english-2016: Shakespeare's Globe Trust, 2016), recorded performance.

experience is shaped mysteriously by what happens in sleep.”[95] Within this broader context of sleep throughout the play the importance of this moment becomes apparent: Titania is the first sleeper to appear, and the first who is subject to Oberon's manipulations.

Titania's position on stage and the lack of a prop for the bower are not the only staging decisions that contrast with the broader themes of the play. Watching is also a central concern of the play that is intimately connected to sleep. Titania's watch (or lack thereof) is essential to Oberon's plans to manipulate her sleep in order to get revenge on her for not giving him her "little changeling boy" (2.1.120). As Lewin notes, "as she [Titania] articulates her watchfulness, he [Oberon] could very well be planning his control over her slumber."[96] When Titania sleeps her own now inhibited watchfulness should be supplemented by one of the fairies. This supplementation of Titania's watch is evident in the implicit stage direction in the final line before Oberon breaches the watch and applies the potion to the sleeping Titania, "Hence away; now all is well. / One aloof stand sentinel" (2.2.29-30). The remaining fairy is to take up the attentional demands of watching that Titania cannot sustain in sleep.

However, in Dromgoole's production this implicit stage direction for one fairy to remain on stage and watch over the sleeping Titania is not accounted for, as all the fairies exit after the line is spoken. While this one line and solitary "sentinel" fairy seems a small moment, especially given that Oberon is successful in accessing the sleeping Titania, it articulates the larger themes of sleep and watch at work in the play. This small moment initiates the relation of sleeping and watching, or awareness and unawareness, that ultimately results in the characters' "shifts of view without hesitation, moral qualms, or realization of the source of these transformations."[97] Thus, in omitting the implicit stage direction for the sentinel fairy to remain onstage, this moment in

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[95] Lewin, "Sleep, Vulnerability," 112.

[96] Lewin, "Sleep, Vulnerability," 116.

[97] Lewin, "Sleep, Vulnerability," 124.

Dromgoole's production becomes misaligned and the opportunity to frame the unfolding of sleep and watch throughout the play until the closing resolution is forfeited.

Emma Rice's 2016 production at Shakespeare's Globe takes a different approach to this brief but illuminating moment. Unlike in Dromgoole's production, Rice's production gives Titania a portable, flower-covered bower. The bower and the sleeping Titania occupy a central position on the stage during and after the lullaby. The bed prop enables Titania to lay down, emphasising her vulnerability as she slumbers and centralising the importance of Titania's sleep to the events of the rest of the play. Once Titania sleeps and the lullaby ends, the final line is delivered, "Hence away; now all is well. / One aloof stand sentinel," (2.2.29-30) and the fairies exit upstage centre. In Rice's production, the implicit stage direction in the line is heeded and one fairy remains on stage providing the sense of congruity that Dromgoole's production lacked in disregarding the directions in the line. The remaining sentinel fairy moves to downstage left and immediately neglects their duty as watch, instead playing with the audience. With the distraction of the sentinel fairy, Oberon sneaks in from stage right and moves to Titania sleeping in her bower. While the sentinel fairy's distraction gives Oberon ample time to deliver the flower's potion onto Titania's sleeping eyelids, he instead uses his magical power to incapacitate the sentinel fairy who falls off the stage unconscious.

Nicholas Hytner's 2019 Bridge Theatre production of *A Midsummer Night's Dream* uses a similar approach to resolve this ambiguous moment. Hytner gender-swaps the roles of Oberon and Titania, with Titania's lines being delivered by Oberon and Oberon's by Titania. In keeping with the whole performance, the staging of the lullaby and the application of the potion to Oberon relies on a number of mutable and aerial elements. As in Rice's production, Hytner's production provides a bower prop for the sleeping Oberon to lie on during the lullaby and its subsequent scenes. The bower in Hytner's production is a wheeled four-poster bed with canopy rails. Four of the five fairies each occupy a corner of the bed and manoeuvre it around the stage while singing and dancing, while the fifth performs acrobatically atop the bedframe. As the

fairies sing and dance Oberon to sleep, Puck watches on unseen by the fairies from an aerial swing nearby. When the line "Hence away; now all is well. / One aloof stand sentinel" (2.2.29-30) is spoken all the fairies exit except the one balanced atop the canopy rail who remains as sentinel. Like Rice's production, Hytner's version uses magic to remove the extended watch of the sentinel fairy. When only the sentinel fairy is left, Puck blows a sleeping powder in her face and she drops to the floor unconscious as Titania moves in to administer the potion to the now unguarded and sleeping Oberon.

The staging choices in both Rice's and Hytner's productions emphasise the importance of not only Titania's sleep, but the sentinel fairy's watch and Oberon's subsequent breach of the watch. Rice and Hytner both elect to use a large prop for the bower and place it in a dominant position on the stage amplifying its place in the production. This centrality of the bower bed also emphasises the subterfuge that occurs as Titania sleeps. Unlike in Dromgoole's production, where there remains a distance between the audience and the half-hidden Titania and between Titania on the stage and Oberon above on the balcony, Rice's and Hytner's staging choices ensure that the transgression of Titania's sleep (or Oberon's sleep in Hytner's production) is overt and unable to be overlooked by the audience.

In Rice's production the sleeping Titania remains at centre stage as the lovers carry out their activities unaware of her presence. In Hytner's production the sleeping Oberon does not stay in the same position on the stage once the potion is applied, like Rice's Titania does, but nevertheless is unable to be forgotten in subsequent scenes. The entire four-poster bed that functions as the bower is suspended above the stage and above the quarrelling lovers. In both Rice's and Hytner's productions, visibility of the sleeping Titania and Oberon respectively remains a reminder to the audience of the manipulations at work in the play and of the vulnerability of sleep and importance of watch — including their own vulnerability as they "have but slumbered here," as Puck suggests in the epilogue (5.1.415). However, the visibility of the

sleeping Titania (or Oberon) not only reminds the "sleeping" audience of their own vulnerability but also implicates them as watchers of Oberon's manipulations.

As Lewin notes, via Oberon's varied dispersal of knowledge (or awareness), "the audience becomes complicit in his willingness and ability to alter others, in ways they will not be aware of as coming from him."[98] The contradictions and ambiguity of sleep in the early modern period that I examined elsewhere in this thesis, are reflected in performance by the unclear delineation between sleepers and watchers, as well as the variety of approaches to staging this scene. Not only does it speak to the ambiguity of early modern sleep, but it also suggests that contradiction and ambiguity remain key challenges when grappling with sleep in a contemporary theatre context. Biological sleep is not only, as David Roberts suggests, a "disconcerting void" that is awkward for literary scholars to interpret, but also an ambiguous and contradictory state that is difficult to stage.[99]

6.6   Conclusion

As these scenes from *The Faerie Queene*, *The Tempest*, and *A Midsummer Night's Dream* have shown, sleep and magic are intimately connected in early modern poetry and drama. Magic interacts with sleep as an initiative force that compels bodies into a slumber that is not in keeping with the natural circadian rhythms and the biological need to sleep, as occurs in the Bower of Bliss and on the island setting of *The Tempest*. Alternatively, magic can be used to interfere with those who have fallen into naturally occurring sleep, as the sleep of Titania and the lovers shows in *A Midsummer Night's Dream*. The consequences of magically initiated or intruded sleep are varied as magic is used to alter sleep itself, to alter sleepers, and to alter the very direction of events and outcomes through carefully coordinated slumber. Not only does magic exert multiple effects on

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[98] Lewin, "Sleep, Vulnerability," 116.

[99] Roberts, "Sleeping Beauties," 233.

sleep, but in cases where magic and sleep intersect with cognitively extended couplings, the

couplings themselves are renegotiated in response to magical interference or influence.

The theory of extended mind not only provides a means through which to examine sleep in early

modern literature but can also heighten our understanding of why cognitive extension is used

and how couplings can respond to their wider context. Understanding Acrasia and the Bower of

Bliss as a dialogic cognitive extension highlights that the power of the space is created and

maintained by Acrasia, as she filters her magic into the landscape which in turn feeds back to her

— each are reinforced by the other's influence. The sleepers examined in other chapters of this

thesis (like Otto from Clark and Chalmers's thought experiment) use cognitive extension to

supplement absent or drastically reduced biological capacities. In contrast, Acrasia uses her

capacity for extension to amplify her magical power, much as Iachimo seized Imogen's candle

extension in order to amplify the capacity of his voyeuristic vision.

   As "natural-born cyborgs" humans are not only able to use extension as a supplement

for impaired biological capacities but can also use it to augment fully functioning biological

abilities.[100] One result of this amplification is the re-contextualisation of other cognitive

couplings within the space. Within the Bower the sleep-watch coupling of Guyon and his Palmer

is subject to "epistemic sabotage" by Acrasia's own extension. Within the context of a magically

enhanced landscape, the Palmer must change from watching for Guyon's biological sleep

(sensory inhibition) to watching for metaphorical sleep (sensory arousal) in order to protect him

from now-dangerous slumber. As the case of Guyon and the Palmer illustrates, existing extended

mind couplings are able to adjust in order to respond to the changing environmental context.

   The interpretation of early modern sleep and magic through the theory of extended mind

also suggests that power differentials can determine the success of cognitive coupling, as it exists

within "an environment of active sabotage by other agents."[101] While magic, such as that which is

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[100] Clark, *Natural Born Cyborgs*.

[101] Sterelny, "Externalism," 246.

used by Acrasia, Prospero, and Oberon, does not exist in our world, it can be read as analogous

to other forms of power, which as in Spenser and Shakespeare is often wielded for gain. The

potential to use extension to reinforce power and to direct outcomes for personal gain quickly

becomes apparent in *The Tempest* and *A Midsummer Night's Dream*. Both Prospero and Oberon

rely on their superior powers to co-opt or impede extended watch and modify the behaviour of

others to orchestrate their own vengeful desires. The effect that imbalances of power have on

sleepers and their ability to use extended mind effectively and brings to light issues of consent

and coercion that extended mind may not be able to mitigate. Examining the links between

sleep, magic, and extended mind reinforces Clark's notion of the neutrality of our innate ability

to cognitively collaborate with the world beyond our "biological sheath."[102] This darker use to

which cognitive coupling can be applied illuminates how drastically different the outcomes of

Kirkrapine's nocturnal prowling or the reign of kings (such as King Hamlet) might have been if

they had made use of their status as cyborgs to exert even non-magical power and been, to use

Clark's phrase, "bad borgs."[103]

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[102] Clark, *Natural Born Cyborgs*, 169.

[103] Clark, *Natural Born Cyborgs*, 167.

7   Conclusion

The conclusion to this thesis begins with the endings of *The Tempest* and *A Midsummer Night's Dream*. Like the division between minds, bodies, and environments, the delineation between research topics is not an impenetrable one. A thesis must have boundaries — it must fit within the material boundaries of the thesis binding, within the administrative boundaries of word limits and time limits, and within the limits of comprehension and comprehensiveness. As I have demonstrated in my examination of the porous boundary between sleeper and watcher, these points of mingling often create topics that are hybrid creatures and that offer rich possibilities. The broadening sphere through which I have examined sleepers and their extended watches — the individual (Chapter Four), the state (Chapter Five), and into the preternatural (Chapter Six) — can be widened even further to include the spectators of dramatic performance beyond the play text and even beyond the stage. To close, I want to briefly acknowledge these points of permeability that exist at the edge of the main focus of this thesis.

Neither the epilogue of *A Midsummer Night's Dream* nor *The Tempest* contain a sleeping body or the presence of a sleeper's extended watch to examine. However, the epilogues of both plays bring into focus the presence and function of the *audience*. This reminder of the spectator's function blurs the boundary between spectacle and spectator and in doing so raises questions about the implication of the audience in the extended watches of sleepers on the early modern stage. While an extensive examination of the implication of a watching audience as part of a sleep-watch extended mind is beyond the main focus of this research, it would be remiss of me to close without acknowledging the potential for future research.

"Do spectators simply watch?" Helen Freshwater asks in *Theatre and Audience*, "Or are they gazing, or gawking? Are they impartial observers, innocent bystanders, or voyeurs?…Are

they just viewers, or accomplices, witnesses, participants?"[1] The answer to Freshwater's initial

and substantial question "Do spectators simply watch?" must surely be 'no,' but the specific

details of what an audience does when it functions as an audience is a more difficult thing to pin

down.[2]

In "What are we talking about when we talk about 'the audience'?", Stephen Purcell

refers to the Shakespearean epilogue as an exemplar of ways in which the audience are more than

simple watchers. He writes that "Shakespeare…tends to use such speeches to emphasize the

agency of the audience in determining the success, or otherwise, of the performance."[3] Purcell's

statement gestures to the interrelation between the spectacle and the spectator, with spectators

not functioning as passive and entirely separate onlookers but as spectators whose watching has

more participatory implications. The epilogues of *The Tempest* and *A Midsummer Night's Dream* are

examples wherein the agency of the spectator is acknowledged in two ways — first through the

appeal to the audience and second in the commingling of the character, actor, and audience.

In the epilogue to *A Midsummer Night's Dream* Puck acknowledges the role of the

audience in the success or failure of the play. This acknowledgement is located within his appeal

to the audience regarding the reception of the performance.

> Gentles, do not reprehend:
> If you pardon, we will mend.
> …
> If we have unearned luck
> Now to scape the serpent's tongue,
> We will make amends ere long;
> …

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[1] Helen Freshwater, *Theatre & Audience* (Hampshire, UK: Palgrave Macmillan, 2009), 2-3.

[2] Freshwater, *Theatre & Audience*, 2-3.

[3] Stephen Purcell, "What are we Talking About When we Talk About 'the Audience'?" ed. Fiona Banks, *Shakespeare: Actors and Audiences* (London: Arden Shakespeare, 2018), 20.

> Give me your hands, if we be friends;
> And Robin shall restore amends. (5.1.419-28)

The conditional antecedent on the "amends" that the players will make subtly implicates the audience in the success or otherwise of the play, since the actions of the audience directly influence the action of the players. Prospero's closing lines in *The Tempest* similarly implicate the audience. Even though it is Prospero's magic that creates the visions within the play — the opening tempest, the vanishing banquet, and the masque — it is the presence of the spectating audience to whom Prospero assigns the creation of the play itself.

> Let me not…dwell
> In this bare island by your spell;
> But release me from my bands
> With the help of your good hands. (epilogue.5-10)

Prospero's statement to the audience that "I must be here confined by you" (5.1.419-28) illuminates the agency of the audience in what occurs in the performance of the play.

Moreover, in these epilogues the audience is also implicated in the play through the commingling of character, actor, and spectator. Puck's advice for any offended members of the audience to "think but this…/ That you have but slumbered here" (5.1.414-15) blurs the line between players and the audience. In a play that has a sleeping body consistently on stage for half of its acts, Puck's advice to the audience also works to potentially align them with the sleepers within the play. This alignment blurs the boundary between sleep and watch as the audience is framed as both watcher and sleeper. Prospero's epilogue contains a similar confounding of the boundary between sleep and watch and audience and performance. As I explored in Chapter Six, sleep is a particularly useful state for Prospero's manipulation of the island's visitors because it naturally binds the senses and renders the body inert. Just as Prospero's victims were unable to escape his destructive tempest and his soporific binds, Prospero claims that he is made similarly

captive by the audience who he implores to release him — "As you from crimes would pardoned be, / Let you indulgence set me free." (epilogue.19-20) Prospero's address connects his own magical powers and art to the art of the theatre itself and in doing so the audience's spectatorship is aligned with his own manipulative magic. In connecting Prospero's magical manipulations with the audience's spectating, the desire for him to regain and return to his dukedom melds with the actors' desire to be released from the stage and return to their other lives. The construction of Puck's and Prospero's respective epilogues is such that the categories of character, actor, and spectator blur and commingle, as characters are aligned with the actors playing them and spectators are aligned with the play's characters as sleepers and watchers. As both Puck and Prospero articulate in their closing lines, the audience does not "simply watch" but is an active cognitive agent.

Given that spectating is an innately cognitive task, that spectators are implicated in the creations and success of performance, and that the audience can be commingled with actors and characters, the potential for the spectators of dramatic performances to constitute, influence, or expand the extended watch of onstage sleepers becomes an interesting possibility.[4] One primary question arising from such postulation is how the audience might be implicated in the watching of sleepers if both spectator and spectacle, and brain and world, are permeable boundaries. Could an audience be considered part of an onstage sleeper's extended watch? Or, alternatively, are they aligned with characters like Oberon and Prospero and instead implicated in rendering extended watches ineffective? Does Puck's characterisation of the playgoing experience as sleep

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[4] In *Shakespearean Neuroplay* Cook uncovers the complex way that "language and performance plays with the [neurological] system" in reciprocal sensory exchange between spectators and performance (22). In *Engaging Audiences* McConachie puts forward a varied cognitive model for "understanding the interplay between spectators and performances" and adapts sub-fields like attention, memory, conceptual blending, and cognitive mirroring (14). Woods' "Skilful Spectatorship?," builds on work in cognitive science sub-field of distributed cognition to understand "how the cognitive and emotional engagement of audience interact with the social, collaborative and environmental conditions of performance in ways that produced 'skilled' response" (112.).

consequently position spectators in a simultaneous fulfilment of the role watcher and sleeper? If

so, what impact does such a proposition — watching while being bound in sleep — have on the

line between sleeping and waking? The potential implication of the spectator as part of the

cognitively extended watch of on-stage sleepers offers rich possibilities for future research.

Throughout this thesis, I have argued that sleepers use extended mind to outsource their

attentional capacities, specifically their ability to watch, during sleep when their physiological

abilities to do so are inhibited. To investigate this use of extended mind in sleep, I examined

episodes from *The Faerie Queene* and from Shakespearean dramatic works — including *Cymbeline*,

Othello, *2 Henry IV*, *Henry V*, *Hamlet*, *The Tempest*, and *A Midsummer Night's Dream* — where

sleepers were presided over by a protective watch. The frequency of sleep-watch pairs in these

works provides insight into the ways in which sleep and watch, and sleepers and watchers, are

intertwined in early modern literature and drama. Sleepers outsource their attentional capacities

onto the bodies of their protective watchers and in doing so are not entirely isolated from the

external environment.

Extended mind does not require the unresponsive body of the sleeper to stand in

opposition to presence and agency, as cognition perfuses into the external environment and

others within it. Criticism has used and demonstrated the value of a breadth of cognitive studies

approaches in illuminating new interpretations and the workings of texts and performance.

Further to this, recent scholarship has demonstrated the value of embedding cognitive

theoretical approaches within the early modern context.[5] Scholars such as Johnson, Tribble, and

McInnis, have acknowledged this value within theatre and performance in particular, offering

new knowledge of the physical space of the theatre, material artefacts, and how human

participants function during dramatic performance.[6] In spite of the demonstrated utility of a

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[5] Cook, *Shakespearean Neuroplay*; Anderson, *Renaissance Extended*; Helms, *Cognition, Mindreading, and Shakespeare's Characters*.

[6] Johnson, "Distributed Consciousness."; McInnis, *Mind-Travelling*; Tribble and Sutton, "Minds in and out of time."

breadth of cognitive theories, and the value of employing these with reference to the historical

context, such applications to interpretive readings of literary texts are comparatively

underexamined and extended mind specifically remains under-utilised.[7]

Accounting for the permeable boundaries between minds, bodies, and the environment

in early modern England, and bringing it into conversation with extended mind, locates the

sleeper beyond the boundaries of their "skin and skull."[8] The implication of this reconsideration

is a re-examination of sleep at the individual, state, and supernatural levels: the agency of the

individual (Chapter Four), the location and succession of sovereignty (Chapter Five), and issues

of coercion and consent (Chapter Six). If sleeping women can be cognitively located in a scene,

then interpretive work can begin with her rather than being "left to understand the act of

observing her."[9] For sleeping women such as Imogen, Desdemona, Una, and Britomart this

location of sleeping minds brings with it a recognition of agency and presence in the face of the

male voyeur, as opposed to being viewed as absent and passive objects for ocular and sexual

consumption. In the case of monarchs, examining sleeper-watcher couplings reconciles the

tension created by the inability of the body natural to sustain the perpetual watch required by the

body politic. Moreover, this extended mind reading reveals the mechanisms of sovereignty and

forces a reconsideration of what constitutes the sovereign. As Huw Griffiths argues, and as my

own reading suggests, "the body of the 'king' is never enough to figure a sovereign power, which

is always located elsewhere."[10] Sovereigns require other agents onto which to extend their

cognitive capacity in order to secure their power. While extension of mind in sleep is (at times)

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[7] The interpretations in this thesis using extended mind stems from the pioneering work done with extended mind, the closely related fields of distributed cognition and embodied cognition, such as in Anderson, *Renaissance Extended*; Johnson, Sutton, Tribble (eds), *Embodied Cognition and Shakespeare's Theatre: the Early Modern Body-Mind* (London: Routledge, 2014); McInnis, *Mind-Travelling*; Paster, *Humouring the Body*; Paster, "Becoming the Landscape"; Tribble, *Cognition in the Globe*; Tribble and Sutton, "Cognitive Ecology".

[8] Tribble and Sutton, "Cognitive Ecology," 94.

[9] Roberts, "Sleeping Beauties," 233.

[10] Griffiths, "Sovereignty, Synecdoche," 23.

made redundant in the face of magic, the interference with sleep by those with preternatural abilities, such as Prospero, Acrasia, and Oberon, is revealed as an inverted cognitive extension. Magically enforced or influenced sleep is an extension that offer a means to seize consciousness and cognitive control. Such a reading draws attention to the effect that imbalances of power have on sleepers and their ability to use extended mind effectively and brings to light issues of consent and coercion that extended mind may not be able to mitigate.

Each of the episodes of sleep explored throughout this thesis challenges the premise that sleepers are cognitively inaccessible and isolated from the external environment. The supposed inaccessibility of the sleeper's consciousness has formed the foundation for much of the work on sleep in early modern literature. This foundation of inaccessibility has also influenced the way that watch, watchers, and watching has been examined in relation to sleep. On occasions where watch is considered alongside sleep, scholarship frequently begins interpretive work from the perspective of the voyeur. This common approach reinforces the apparent difficulty of reading sleep and the sleeper in literature, while also centring the perspective of voyeurs who frequently violate vulnerable sleeping bodies and minds. To assume a position that contains sleepers within the bounds of a sleeping body and an isolated mind is to relinquish an opportunity to examine sleepers as present participants in scenes of sleep.

Sleep was as consequential a topic in early modern England as it is in contemporary life. But for all of sleep's significance, literary criticism has struggled with the difficulties of reading sleepers, as remains evident in the "very small body of work" that examines it.[11] The very work of literary scholars relies on having something to read; a task that the sleeping body seems to resist. However, in as much as sleep is a state that restricts the body and appears to isolate the mind, it is also a state that positively relies on porous boundaries between mind, body, and environment. Acknowledging this permeability has enabled me to demonstrate that sleepers can

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[11] Roberts, "Sleeping Beauties," 232.

be located beyond the bounds of their bodies. In doing so, this thesis provides early modern studies with a novel method with which to access and read the sleeper. As the significance of sleep is not confined to the early moderns, the method for interpreting sleepers by locating them beyond their physical bodies that I have outlined in this thesis also has application beyond the field of early modern literary studies. Extending sleeping minds in Spenser and Shakespeare not only extends the sleeper beyond their bodily boundaries but extends the boundaries of literary studies itself; lines between text and performance, stage and audience, self and environment, perfuse and permeate and in the process generate novel and compelling hybrid creatures.

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